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THE OLIVE-BRANCH:

A COLLECTION OF SACRED MUSIC,

T. J. COOK AND T. E. PERKINS.

TO WHICH IS ADDED MUSIC FOR THE SINGING-SCHOOL

AND

INSTRUCTION FOR THE VOICE,

COMPRISED IN THE FOLLOWING DEPARTMENTS:

A SYSTEM OF MUSICAL NOTATION.

A COLLECTION OF GLEES, QUARTETS, AND SECULAR CHORUSES, FOR SINGING-SCHOOLS, MUSICAL EXERCISES FOR SINGING-SCHOOLS, FOR THE CHOIR AND CONSTRUCTION OF METRICAL TUNES, FOR THE CHOIR AND CONSTRUCTION.

A COLLECTION OF METRICAL TUNES, FOR THE CHOIR AND CONSTRUCTION.

ANTHEMS, CHANTS, &c.

AL80

A COURSE OF INSTRUCTION FOR THE VOICE-SOPRANO, ALTO, TENOR AND BASS.

By CARLO BASSINI.

NEW YORK:

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d proposition, that ours is the one we say aore. With the public the questions are, Upon the whole, we think that we reic are. Firstly, they always want new ie old, but it is our nature to want new stified by obtaining them; and so long as to gratify it in the best way. This will

ecoming more and more important in our intimately connected with the church choir, rds improves,) that it is desirable to give in . This we have done very fully, of secular 3 needed for practice.

ce is greatly needed. Thousands of singvoices by improper use of the vocal organs, 'ew are aware to what an extent this is true, edge of the vocal organs.

.t little attention in works of the character ch works are competent to give the required I fertune to have associated with us the most

. best supply them?" If we have been | day, and we ask an examination of our work proper matter to accomplish this object, generally. We do not deem it necessary to gi the public a new book. Let us inquire, ous tunes, anthems, &c., but propose to let the made every effort to present a collection of go variety. Our anthems we think will prove use lent, clear type, and hope it will prove acceptal benefit of gas-light. The small, indistinct type to injure the eyesight of thousands.

In the division of labor, we thought it best for departments. Mr. Perkins had superintendan that of the Anthems, Glees, and Singing-Sci popular composer), at the request of Mr. Coo and although the time for its accomplishme admirably done his work-presenting in a plain the elementary principles of music. We hav friends for contributions to the work.

Our book, such as it is, we send forth to the will give it an impartial examination, and acc

Entered, according to Act of Congress, in the year 1860, by TON.

THE ELEVENTS OF MUSIC AND MUSICAL NOTATION.

CHAPTER I.

Music, like speech, is addressed primarily tothe car. Both, we know, are composed of sounds; and that all sound is produced by ibrations of the air falling upon the car, which vibrations are the result of power or foce of some kind. Speech is composed of articulate sounds—music of musical sounds. A musical sound is produced by some looly of a regular shape, giving out a regular number of vibrations in any given period of time, as for example so many vibrations im a second.

- § I. Notation.—If we are to undersand music without hearing it from the human voice, or from an instrument, we must have some way of indicating it to the eye. This is doneby "Musical Notation." Therefore what letters and their attending garacters are to speech, notes with their attending characters are to msic.
- § II. Tone.—A musical sound afer it is compared with our musical system, and its place therein ascerained, is called a Tone.
- § III. How Tones Differ.—Let us now examine some tones of the Piano-Forte. † Suppose we strike a keynear the middle of the key-board and hold it down. We get a tone that continues long. If on striking the key we raise the finger at once, we have a short tone. If we strike a key far to the left, we get a tone deep and grave, from a long, thick string. It is called a low tone. If we strike a key far to the right, we get a sharp, shrill tone, called a high tone. These are said to differ in

^{*} In these elements we shall not so much srive to build up a system, as to make our remarks in a familiar style that shall be practically usefuln advancing individuals and classes as rapidly, and as far as possible, as the short time classes are usually held will admit. We shall therefore begin with the assumption that each person, likely to up these lessons and exercises, has heard music, and seen



printed musical characters like the above. In short, then, it is proposed to assist the learner to understand and sing the music he hears or secrepresented by "Musical Notation"—and to leave the teacher free to teach in his own way. J. M. P.

This and other keyed instruments are now so common, frequent reference will be made to then by way of illustration.

pitch. This difference arises from the long string vibrating more slowly than the short one. If we strike a key forcibly, we get a loud tone; if gently, a soft tone. Therefore we say, Tones differ in LENGTH, in PITCH, and in POWER.

§ IV. Departments.—Hence the division of elementary musical instruction into three departments, shown below in tabular form:

Department, Subject.

Distinctions.

RHYTHMICS, treating of LENGTH, with its distinctions of LONG and SHORT.

MELODICS, treating of PITCH, with its distinctions of LOW and HIGH.

DYNAMICS, treating of POWER, with its distinctions of LOUD and SOFT.

Note. These names of departments are from Greek words. Rhythmics, from a word signifying "to flow," comprehends all with regard to the measured movement of music. Rhythm, from the same, less comprehensive, is used when speaking of some particular movement or movements. Melodics, from a word meaning "a song or poem,"—a tune, comprehends everything relating to Putch. Melody, from the same, we use when speaking of a pleasing succession of tones forming a tune. We say of it, it is a good or bad melody. Dynamics, from a word meaning "to be able,"—power, covers everything relating to power, whether of loud or soft, or of accent or emphasis; and generally, of everything relating to the delivery of music independent of longth and pitch.

CHAPTER II.

RHYTHMICS.

As the rhythm of a movement can be easily appreciated either by the ear, by counting, or by the eye, by beating, or by marching, rhythmics may be taken first in order.

- § V. Measurement of Tones.—If a series of tones is to be produced in any regular manner, some way must be found of measuring their duration, that any given tone shall be made at the right point of time. To do this, we divide the time passing during their performance into equal portions. This division may be indicated to the ear by counting regularly, and to the eye by motions of the hand, called Beats, or Beating Time.
- § VI. Measures and Parts of Measure.—Suppose the following line of poetry to be sung to a series of tones of the same pitch and length;

Over . seas and . over . monntains:

to the way or bearing, was, preard beat on the second part of By Beating: Down, -,

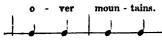
without drawling, and let each beat be made measure. ounting together will be found a most useful

to the eye by Notes; thus,

I sound, while a note only represents it to the

res are indicated to the eye by vereen the notes. Each space between

nent contain equal portions of time, veral. Now let us write notes to reords before used, and divide them a line of poetry, or of some division of shown by a Double BAR. Thus-



Bar, Measure, Bar, Measure, Double bar. o eight tones, all of like pitch. This ten on a horizontal line. They made will represent these tones, measures, : from each other by burs.

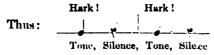
- Alwaye we have two

§ 11. Accent.—Double Measure is acc

NOTE .- This is the BULE, though frequent exeptions of

§ 12. Rests.—During the perfemance times find it best to leave a part o the w is represented by Rests. Thus: 🏲 🛲

Take the words Hark! Hark! Yes. it would be quite natural to make : paus perhaps after the word "come". let us senting our way of singing it.



This character - represents the same and is therefore called a quarter rest. I in time to a *half* note.

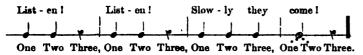
§ 13. Triple Measure.—Let us take t singing so merrily," and repeat them : length. We readily see the accent three parts each; each part having o

	Trip -	ping	80	e	heer	r - i	-
mL	i	1	1	1	i	ì	

. .->

is one, two, three, and of beating it, down, left, up, as in the example above.

TRIPLE MEASURE WITH RESTS.



These are the simplest forms of measures, yet to these two forms all others, however complex, may be reduced. It is therefore of the greatest importance that they be well understood.

§ 14. Measures have no absolute length; that is, they are not each a second, or a half second long, but a succession of tones may at one time be sung more rapidly than at another.

Note.—Many use the term Bar in place of measure, saying, perhaps, "sing two bars." It is well, sometimes, to beat each part of the measure alike with a downward motion and quick rebound, as is often done by the conductor of an orchestra. The way of beating is of little consequence, excepting that each beat, or each count should be made with a positive impulse, that the rhythm may be felt. For general class practice no instrument is equal to the pianoforte, especially in teaching rhythm. In simple vocal music, like plain pealsnody, where usually a single note is applied to a syllable, the measures sometimes are not separated by bars, they being sufficiently indicated by the words.

CHAPTER III.

MELODICS.

In § 3 we said, the difference of tones as to pitch was caused by a difference in the velocity of the vibrations producing them, the lower tones vibrating more slowly than the higher ones.

- § 15. The Octave.—Two tones produced in such a manner that the vibrations causing the higher tone move twice as rapidly as those causing the lower one, are said to differ an Octave in pitch; that is, one is an octave higher than the other. Between these two tones six others are arranged, according to fixed laws, making eight in all. (Hence the name Octave, from the Latin, meaning eight.)
- § 16. The Scale.—The eight tones of the Octave arranged in a certain order, form the Scale.

NOTE.—The word scale is from the Latin, Scalla, signifying a ladder. This succession of tones that the ear demands, and which seems natural to it, is the basis of all melody.

§ 17. Names of the Tones of the Scale.—The tones of the scale are named, beginning with the lowest, thus:—One, Two, There, Four, Five, Six, Seven, Eight.

Norz. - Not first, second, &c., sa the first tone of a melody may not be one of the scale.

- § 18. The Staff.—The scale is represented to the eye by notes written in regular order on horizontal lines and their intermediate spaces. Five lines with their four intermediate spaces form, and are called the STAFF.
- § 19. Degrets.—Each line and each space of the Staff is called a Dr-GREE. Counting the lines and spaces from the bottom upward, we find in the staff nine degrees.
- § 20. The Scale is not confined to one Position on the Staff, but One may be placed on any line or space, whence the other tones must proceed in their regular order.
- § 21. Added or Leger Lines.—The compass of the Staff may be extended by using the space above or the space below, and still farther, by Lines above or Lines below, with their intermediate spaces. These short lines are called Added or Leger lines.
- § 22. Syllables.—In teaching vocal music, especially in classes, the following syllables are used in connection with the tones of the scale, to suggest their relative pitch by the power of association.

Thus: to One, Two, Three, Four, Five, Six, Seven, Eigert. Written: Do, Re, Mi, Fa, Sol, La, Si, Do. Pronounced: Doe, Ray, Mee, Fak, Sol, Lah, See, Doe,

§ 23.—The Scale represented on the Staff in several Positions.

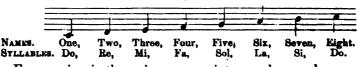
With One on the first line:



With One on the second space, ending on the Leger line above:



With One on the added or Leger line below:



For exercises in the scale see page sixteen and ouward.

versing the process and taking a tone so much lower than the lower ne of the first octave that its vibrations are but half so rapid, and serting the six additional tones, we get eight tones, forming an tave below our first one. In the same manner we extend the scale ove and below. Observe now that the lowest tone of our first ocve is the highest tone of the octave below it. Let these letters recesent the tones of the three octaves—the first A being the lowest the series.

BCDEFG, ABCDEFG, ABCDEFG.

* Octave. | 2^d Octave. | 3^d Octave. | 4th Octave.

Here we see that the A marked 2 is the highest tone of one ocve and the lowest of another. This is the reason why but seven tters are used. The only limit to the extension of our range of nes, higher or lower, is the ability of the ear to distinguish them, bout nine octaves are used in music.

NOTE.—Though we have here arranged the octaves from A to A, yet that is unnecessary, for if we am from any letter up or down to and including the same letter, we will have eight tones, or an octate. From B to B, or C to C are octaves.

§ 26. Natural Scale, Key of C.—Beginning on the tone C and proceeding to C again, we have eight tones, forming the scale. This ale, the first used in the study of music, is called the NATURAL Beginning on C, it is said to be in the KEY OF C. In this sy, C is one, D two, E three, F four, G five, A six, B seven, and C ght.

NOTE.—There is no reason why this scale more than another should be called NATURAL. Model planoforte, where the perhaps would be better.

8 97 Letters annied to the Staff.—These letters, indicating tones, like the

Note: Clef is a Fr

Example of positions indicate

In the G Cl

Names of the T Absolute Pitci Syllables.

In the F Cl

Names. Absolute Syllables

Another clef, the

Thus:

C on t

Note.—Various O ing the tones as to t The best illustration planeforte, where the

c b

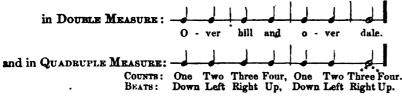
Press down-any white key, and the next one of the same name to the right. The latter will produce a tone an octave higher than the former, and between them will be found six white keys producing the six tones, which, with he two at the extremes, are the eight tones of the octave. These are called the NATURAL tones. Begin on C and play ending on the next C, and we have the scale in the key of C. This is called the NATURAL scale and NATURAL key, though no more natural than any other scale or key. In teaching, be careful, as soon as the staff is introduced, not to confine the scale to any one position upon it, but place one sometimes on one line or space, and sometimes on another. Perhaps it will be well at first to use the tone C as one in all positions, but as soon as the letters are located on the staff by a clef, be sure, as a general rule, to sing the scale in the pitch in which it is written, that the absolute pitch of each key may be learned. Bo sure at least that the pupil in reading be not confined at all to the key of C. The characters called clefs are only altered forms of letters. The C clef is used on the fourth line for Tenor, on the third for Alio, and on the first for Soprano, but always indicates that C nearest the middle of most keyed instruments, called MIDDLE C. The word degree, as applied to the staff, merely means position or place. The use of the syllables in singing is called softaing. Notes, by their restrious on the staff, show the pitch of tones; by their share, their relative length.

CHAPTER IV.

RHYTHMICS.

§ 29. Quadruple Measure has four parts. It is composed of two double measures, with the intervening bar removed, and is counted one, two, three, four, and is beat, down, left, right, up.

Here we have the same eight tones



Norz.—No one can tell by hearing us sing these tones whether they are written in double or in quadruple measure.

- § 30. The Accent of quadruple measure falls upon the first and third parts, that on the first being stronger than that on the third.
- § 31. Tenes may continue during one part, too, three or four parts of a measure; or one part of a measure, or the whole of it may be left silent.
- § 32. Botted Note.—A tone continuing three parts of a measure may be thus represented _____ by a half note and a quarter note tied together, but much more easily by the usual contraction _____ called a three-quarter note, or oftener a dotted half. This is its corresponding rest _____.

 We here see that a dotted note indicates a tone once and a half as long

as that indicated by a note without a dot. A rest may also be dotted. A whole note & indicates a tone containing four parts of a measure. This is the corresponding rest —.

For Exercises, see page 21, Nos. 26 and 27

§ 33. A Syntopaied Note represents a tone that begins on an unaccented part of a measure and continues on an accented part. Thus: _______ where the second is the syncopated note. A syncope, or a syncopated tone should always be accented.

Norm.—Syncope, from the Greek, "to cut," outs into, or breaks the regular order of the accent.

§ 34. Sextuple Measure is composed of two triple measures.

Thus:
Tripping so cheer-i-ly, Singing so mer-ri-ly.

Sextuple Measure:
Counts: One Two Three Four Five Six, One Two Three Four Five Six.

BEATS: One Two Three Four Five Six, One Two Three Four Five Six.

BEATS: Down Down Left Right Up Up, Down Down Left Right Up Up.

For Exercises in sextuple measure see "Singing School Exercises."

Sextuple measure is frequently marked to the eye by too beats, and is

then called compound measure.

Other kinds of measures, not often used, may be formed thus: Four double measures will make an might-part measure, four of triple, a twelve-part measure, and three of triple, a NINE-PART MEASURE.

CHAPTER V.

MELODICS.

- § 35. Skips.—A melody or tune may proceed, not only by taking the tones of the scale in regular succession (di grado), but also by skips (di sulto).
- § 36. The skips most easy and natural occur between the tones one, three, five and eight. These form what is called a common chord.

These tones should be firmly fixed in the mind, they being guides to the other four of the scale.

- § 37. Two being between one and three, either will be a guide to it; that is by thinking of one or three, we easily sing two.
- § 38. Four leads to three, or the ear naturally expects to hear three after hearing four. Therefore three is a guide to tom.

§ 39. Six being next above five, five is a guide to it.

8 40. Seven leads to eight, or after seven the ear expects to hear eight; erefore eight is a guide to seven.

For Exercises on these tones, see No. 30 and onward.

CHAPTER VI.

MELODICS CONTINUED.

The Scale Extended—The usual Vocal Compass—How we distinguish Tones that e Octaves to each other, and named by the same Letter—and the Classification Voices.

We have said in § 25, that above or below any octave or scale, other octaves and scales ay be formed, in all of which the succession of the tones and of the letters will be alike: e only limit being the ability of the ear to distinguish the tones.

§ 41. Ipward.—When we pass from a scale to higher tones, the tone Alto. IGHT is taken as ONE of a higher scale.

§ 42. Downward.—When we pass from a scale to lower tones, ONE is ken as Eight of a lower scale.

§ 43. The usual Vocal Compass, including both male and female voices, is iree octaves, as represented below:



§ 44. To distinguish a tone in one octave from those named by the me letter in other octaves, capital and small letters, with letters parked are used. Thus, in the above example three tones have capitals. nd are called great G, great A and great B; seven have small letters, and are called small c, small d, &c.; seven have once marked letters, and

"This o being about the centre of the vocal and also of the great instrumental compass, is called

are called once-marked small c, &c., and four have twice marked letters and are called twice-marked small c. &c.

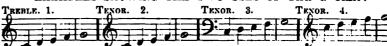
NOTE. -- Here we have three or TAVES, but as our natural or model scale begins on C, we have but tw ENTIRE SCALES, with a part of another above, and of still another below. C (thus c is right of the lower scale and one of the higher. Some voices can naturally sing higher or lower tones than those betweeten, while the compass of all voices may be extended by cultivation.

§ 45. Classification of Voices.—The human voice is naturally divide into four classes—those of the male voice being an octave lower tha those of the female voice. 1. Low male voices, called Base; 2. Hig male voices, Tenor; 3. Low female voices, Alto; 4. High female voices

Nors.-Other distinctions are also made, as Baritone, between the Base and Tenor, and Mazze Sornano, between the Alto and Treble. The Treble is often called Sornano.

8 46. Clefs as used for the different Voices.—The F clef is used for Bas and Tenor, the G clef for Tenor, Alto and Treble, meaning, however when used for Tenor, G an octave lower than when used for Treble q

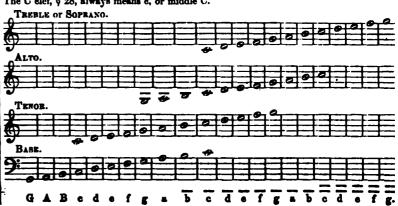
EXAMPLES SHOWING THE TWO USES OF THE G CLEF.



Nos. 1 and 2 are the same to the eye, but 2 when sung or played is an octave lowe than 1, and strikes the ear as if written like 3. No. 4 is the same in pitch as No. 1.

other words, stands for f, and stands for g in Tenor, and for g in Treble and Alt

The C clef, \$ 28, always means c, or middle C.



§ 47. Each part may be written on a single staff, or the Treble and Alto on one staff, and the Tenor and Base on another, marked with the F clef. The last way is perhaps as well for plain psalmody.

CHAPTER VII.

MELODICS CONTINUED.

- § 48. The range of tones appreciable by the human ear, is comprised in about nine octaves, about one-third of which, from C to g, as we have HALF-STEPS. seen, is within the compass of the human voice.
- § 49. According to the mode shown in § 44, we will now mark the letters in all the octaves. The organ is the only instrument capable of producing all the tones of these nine octaves.

L		
9th Octave,	c de fgabc.	1. C, tl
9th Outure	edefgab.	2. C, ti
		3. C, o
	cdefgab.	4. c, s
6th Octave,	c de f g a b.	5. c, #
5th Octave,	cdefgab.	fe
4th Octave,	cdefgab.	6. c, t
		7. C. 8

CDEFGAB.

3d Octave, CDEFGAB.

Ind Octave,

Octave.

- the lowest tone of the Organ, requires a pipe thirty-two feet long, and can be produced by no other instrument.
- the lowest C. of the Pianoforte, requires an organ pipe of sixteen feet.
- or great C, the lowest tone of the Violoncello. Eight feet pipe.
- mall c, occupies the second space, Base clef. Four feet pipe.
- middle c. Leger line above the Base clef, and leger line below the Treble clef. Two
- the third space, treble clef. One foot pipe.
- second leger line above the Treble clef. Pipe of half-a-foot.
- 8. c, pipe of one quarter of a foot.
- 1st or Lowest 9. c, highest c on the Pianoforte. Pipe of one-CDEFGAB. eighth of a foot

Nors - Read the above from the bottom upward, beginning at C, observing that each octave ends upon the C of the line above where the next one begins. C is sometimes written thus, CC, and called Dorsin C; and C thus, CCC, and called THIPLE C.

It would require a staff of thirty-two lines, on which to write all these tones; but as such a mass of lines would confuse the eye, we take from them two staves of five lines each, representing the tones oftenest used, adding short lines above or below, for higher or lower tones. The cless show the tones represented by each staff.

Norm.—Observe that in the great staff of thirty-two lines the five lines of the Treble staff are the next are above those of the Base staff, with the exception of the omission of the line for c. and that in the example in § 43, this line is supplied by a short one, which is the added line above the Base staff Parts, so a part of a measure may be subdivided, and have two, and helper the Treble staff. Were this line extended like the others, we would have a staff of eleven four eight or more tones supplied by a short one, which is the added line above the Base staff of eleven four eight or more tones supplied by a short one, which is the added line above the Base staff of eleven four eight or more tones. Hear; but it is easily seen how much clearer it is to the eye when the two are separated.

CHAPTER VIII.

MELODICS CONTINUED.

- § 50. Intervals.—The difference of pitch between any two tones, is called an Interval.
- § 51. The Scale Examined.—In ascending or descending the scale regularly, two kinds of intervals are found, a larger and a smaller.
- § 52. The larger intervals are called STEPS; and the smaller ones
- § 53. These steps and half-steps occur in the following order: between one and two a step; two and three a step; three and four a half-step; four and five a step; five and six a step; six and seven a step; and seven and eight a half-step.

NOTE.—The terms TONE and HALF TONE are much used to designate these intervals, but as the word TONE also means a musical sound of a definite pitch, it is thought best in elementary instruction to use the terms ster and HALF-STEP.

ILLUSTRATION. halfhalf. stop. Step, step,

Here we have these larger and smaller intervals shown to the eve by the position of the notes.

Observe that the half steps come between three and four, and seven and eight.

§ 54. This is called the DIATONIC SCALE.

NOTE.—DIATONIC, from the Greek, meaning through the tones.

- § 55. It is also called the MAJOR SCALE, to distinguish it from another scale, having its intervals in a different order, called the Mixon SCALE.
- § 56. Taking A as One, we have the Minor Scale, called the natural Minor Scale.
- See \$ 26. This is said to be the RELATIVE MINOR to the Major Scale, Key of C, and s also called DIATONIC.

CHAPTER IX. RHYTHMICS.

§ 57. Division of a Part of a Measure.—As a measure is divided into four, eight, or more tones sung to it.

, # #

rasure may be filled by three tones al division by two or four. Such IPLET. The notes used to indicate nomination that are used for the two are usually marked with a figure 3.

where the group of two fills Thus a cond part.

id 5 are occasionally used

D RESTS IN COMMON USE.

71 71 7

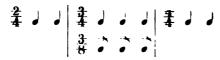
Sixteenth, Thirty-second, Sixty fourth. iemiquaver, Demisemiquaver, Hemidemisemiquaver. E, or Breve, equal to two whole notes, is sometimes

TER X.

CONTINUED.

nas always been taken to represent a er kind of note may be taken instead; a Sixteenth.

he number of their parts, are said to be Double measure, with two parts, and



Note.—When a measure has one note or one rest in Primrive form; when the parts are united by a longer are subdivided by short notes, in a COMPLEX form.

Thus simple; derived

When the movement is slow and the form of measureach part of a measure, making four counts to double any part of a measure.

CHAPTE

MELOD!

§ 64. Between any two tones of th step, another tone may be placed, divi-Thus a tone may be inserted between three, four and five, five and six, and s

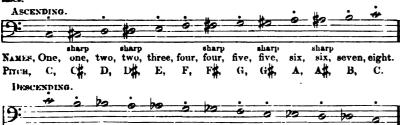
§ 65. Each inserted tone is named which it occurs, with the addition of t from the lower one, sometimes from the between One and Two, Key of C, we scale, is called Sharp One or Flat Ty C Sharp or D Flat.

NOTE.—The word SHARP, as here used, means highe than one, but not so high as two; while flat two is lo

§ 66. An inserted tone is written by the tone from which it takes its

EXAMPLE OF THE CHROMATIC SCALE.

Note.—The notes having the dots over them represent the tones of the Diatonic scale, key of C. These are given by the white keys of the pianoforte, while the black keys give the five inserted tones.



NAMES, Eight, seven, seven, six, fixe, five, four, three three, two, two, one.

Pitch, C, B, B2, A, A2, G, G2, F, E, E2, D, D2, C.

\$ 68. In singing by syllables, whenever a note occurs with a \$\psi\$, or a \$\psi\$ before it, the same syllable is used that would be, did not the \$\psi\$ or \$\psi\$ appear, save that the termination is changed. If a sharp appear, the syllable ends with ee; if a flat, with the long a or ay; thus: One is called Do: sharp one, Dee; seven, Si; flat seven, Say.

§ 69. A\$ or a 2 continues in force throughout the measure in which it occurs; also through succeeding measures when the same tone is continuously repeated, unless canceled by the sign \$\mathfrak{z}\$, called a NATURAL.



In 1, by the rule, \$69, the fourth note indicates F #; and the four tones in the third measure are G # In 2, the fourth note is F, the # being canceled by the # In 3, the first two tones second measure would be F # but for the # In 4, the first tone of the second measure B b but two tones. A and G, intervening, the fourth tone is B (or as is frequently said bnatural). A sharp or a flat occurring in a measure, is called an accidental, in distinction from those forming the signature. See \$80.

CHAPTER XII.

MELODICS CONTINUED.

§ 70. Intervals.—We have said, in § 50, that "the difference in pitch between any two tones is called an INTERVAL." The various intervals are best illustrated upon the staff.

Two tones, indicated by two notes, occupying the same degree of the staff, are said to be in Unison. If the interval includes two degrees, it is a Second; if three degrees, a Third; if four, a Fourth; if five, a Fifth, if six, a Sixth, if seven, a Seventh; if eight, an Octave.

1 4.016

NOTE.—An interval is always counted upward, unless the contrary is specified, and the degrees occupied by the NOTES, and all those between them are counted.



Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave. Third, Third.

§ 71. Major and Minor Intervals.—In these intervals, excepting in the unisons and the octaves, those of the same name will be found to differ in extent to the amount of a half-step. The larger ones are termed Major, the smaller ones Minor.

UNISONS are of the same pitch.

SECONDS.—A MINOR SECOND consists of a half-step; a MAJOR SECOND of a whole step. THIRDS.—A MINOR THIRD consists of a step and a half-step; MAJOR THIRD of tree steps. FOURTHS.—A * PERFECT FOURTH consists of two steps and a half-step; a * SHARP FOURTH of three steps.

FIFTHS.—A * FLAT FIFTH consists of two steps and two half-steps; a * PERFECT FIFTH of three steps and one half-step.

SIXTHS.—A MINOR SIXTH consists of three steps and two half-steps; a MAJOR SIXTH of four steps and one half-step.

SEVENTHS .- A FLAT SEVENTH consists of four steps and two half-steps; a SHARP SEVENTH of five steps and one half-step.

OCTAVES.—OCTAVES are equal, each consisting of five steps and two half-steps. When the lower note of the two representing an interval is placed an octave higher, or the upper one an octave lower, the interval is said to be inverted.

NOTE.—These are called DIATONIC INTERVALS, as they are all found in the DIATONIC SCALE. Those marked * have special names. Other intervals, called CHROMATIC INTERVALS, may be formed by the use of Sharps and Flats. Thus F to A g is an extended third, being a half-step greater than a major third; and E to G p is a diministrate third.

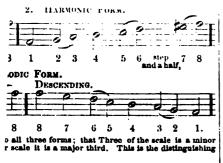
CHAPTER XIII.

MELODICS CONTINUED.

§ 72. Minor Scale.—In the *Natural* Minor Scale (§ 56) the half steps occur between two and three, and five and six. Other forms of the minor scale are used, that may be called *artificial*.

§ 73. The Harmonic Form differs from the natural by the introduction of sharp seven.

§ 74. The Melodic Form in ascending has both sharp six and sharp seven, while it usually descends by the natural form.



TER XIV.

CONTINUED.

all our examinations of the major scale ne of any other pitch may be taken as ale as to pitch is changed, and such a or the Transposition of the Scale. f the scale, is called the KEY. Thus, if in the Key of C; if D, it is in the Key

sposed, the order of its intervals is pree of the inserted tones represented to

§ 79. The First Transposition of the Scal that F ; be taken instead of F, to preser six and seven, and between seven and e



Observe in the scale that the first for each other in the same order as to i step, from one to four, and step, ste Beginning then on Five, it is plain t may call it,) of the scale, Key of C. Key of G, the first four tones will I and ascending, we find all right but step from E, six, and a step from G Therefore F is omitted and F# inse from E to F six to seven, and a ! eight, making a correct scale, KEY

in the Key of C. Let us sing up to two and stop. Now and using the sylladies Do, Re, Mi, &c., sing the scale. in any key, placed on the staff next to the staff next to the staff next to the signature of § 80. Signature.—The sign or signs

ILLUSTRATION.

Tive six seven one two three four five six seven eight.

En or G.

& 82. Third Transposition by Fifths, from B to L.—Here G (four) must be omitted; and G staken as seven to A, Key of A. Signature three sharps.

§ 83. Fourth Transposition by Fifths, from A to E.—Omit D (four) and take D as seven to E, Key of E. Signature four sharps.

§ 84. Figh Transposition by Fifths, from E to B.—Omit A and take A Key of B. Signature five sharps.

§ 85. Sixth Transposition by Fifths, from B to F # .—Omit E and take E # Key of F #. Signature six sharps.

This transposition by fifths may be continued without end, theoretically, but as the keys thus obtained appear to the ear the same as those more easily found, as shown in the next chapter, they are of little practical use. When we arrive at the key of G. F. F. must be omitted, and F Double Sharp (Fx) taken. The keys beyond E (four sharps) are seldom used in church music.

§ 86. In each of these transpositions One has been taken a fifth higher, and the new tone introduced has been sharp four; hence the rule, "Sharp Four transposes the scale a fifth," or the tone of transposition between any key and the one based on its fifth, is Sharp Four.

CHAPTER XV.

MELODICS CONTINUED.

As we have taken the upper four tones of a scale for the lower four of a new scale, based in five of the old key, so we may take the lower four for the upper four of a new scale, based on four of the old key.

§ 87. First Transposition by Fourths, from C to F.—Taking F as one, it will be found necessary to omit B, and to take B 2 as four in the new key of F.

ILLUSTRATION.

One, two, three, four, five, six, seven, eight, two, three, four.

One, two, three, four, five,

six, seven eight.

§ 88. The sign of B flat, or one flat (b) on B, is the signature of this key.

§ 89. Second Transposition by Fourths; F to B.C. Omit E and take E.C. Key of B.C. Signature two flats.

§ 90. Third Transposition by Fourths; B 2 to E 2.—Omit A and take A 2. Key of E 2. Signature three flats.

§ 91. Fourth Transposition by Fourths; E2 to A2.—Omit D and take D2. Key of A2. Signature four flats.

§ 92. Bifth Transposition by Fourths; A 2 to D2.—Omit G and take G & Key of D 2. Signature five flats.

§ 93. Sixth Transposition by Flats; D & to G & —Omit C and take C & Key of G & . Signature six flats.

§ 95. This transposition by fourths, like that by fifths, can be still farther carried, but as the last key, G 2, with six flats, sounds the same to the ear as F # with six sharps, and as at the next transposition we only will have the key of C 2, with seven flats, which sounds the same as the key of B, with only five sharps, it will be of little use. The keys beyond A 2 (four flats) are seldom used in church music.

§ 96. Observe here, that in each transposition seven of the old scale is altered to flat seven, which becomes four of the new scale. Hence the rule that flat seven transposes the scale a fourth.

ILLUSTRATION OF KEYS AND SIGNATURES.

KEY OF C. KEY OF G. KEY OF D. KEY OF A. KEY OF E. KEY OF B. KEY OF F.

ET OF C. KEY OF F. KEY OF BZ. KEY OF EZ. KEY OF AZ. KEY OF DZ. KEY OF GZ.



NOTE.—Observe that the transposition by Flats is precisely the reverse of that by Sharps. Each new sharp transposes the scale a FIFTH HIGHER, or which is the same by inversion, a FOURTH LOWISE. Here the upper four tones of the old scale are taken as the lower four of the new scale, while sharp four of the old scale becomes seven of the new.

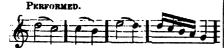
On the contrary, each new flat transposes the scale a fourth higher, or a first lower. New the lower four tones become the higher ones of the new scale, and flat seven of the eld becomes four of the new. Starting at C, with either we run into the other at G or F and return is a circle again to the new. Starting at C, with either we run into the other at G or F and return is a circle again to C. Thus by fifths (or downward by fourths) we have, on the upper staff of the illustration, C, G, D, A, E, B, F which is the same as G on the lower staff; then to the left over it by D b, A b, E b, B b, E b, A b, D b, G b, which is the same as F g on the upper staff, and then back by that staff B, E, A, D, G to C. A transposition may occur in the middle of a melody, and is then called a montantor. If leng continued, it is often well to change the syllables to correspond with the new key

tone that preceedes an essential tone | Note. Neither the Trill or Turn belongs to chorus si

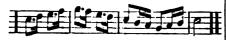
i, or meet tron. The voice leans or rests upon the takes its time from the principal tone.

one that follows an essential tone on an lled an AFTER TONE.

TRATIONS.



PERFORMED.



apid alternation of a tone with the next t the distance of a step or a half-step.

principal tone sung in rapid succession ie one next below it. It has a variety

STRATION.

duced by a cultivated voice after long practice.

§ 102. Various Characters, some of w Brace, placed before two or more sta together, or form the score. The R piece of music is to be sung or played a short passage is indicated by the ten before a note that represents a tone natural tone. Thus F# is a half-step half-steps above F, and sounds the sa pving another degree of the staff. the Double Sharp. Thus, G 22 is DOUBLE SHARP is canceled thus: ##. note may be twice-dotted, the second the first.

ILLUSTRA

BRACE. SLUR. REPEAT. BRACE. -BIS-

NOTE.—The DOUBLE SHARP is used in those keys note representing a tone of the scale THAT IS ALI male shove we want at the second note SHAR

The second second

The letters D. C. (da capo, to the head,) placed at the end of a piece of music, direct the performer to return to the beginning. The piece then generally ends somewhere in the middle, at a double bar, over which is the word Fine, meaning the end. Dal Segno, (from the sign,) in the same position, means, repeat from the sign S. A PAUSE or HOLD over a note or rest, signifies that its time is to be prolonged beyond the usual length. In beating time, the hand during such prolongation must remain stationary at the point it may have reached. The n is frequently used with or without the word Finz over a double bar, to mark the close of a composition after a D. C.

The SLUR — connects notes that are to be sung to one syllable. When placed over notes upon the same degree, it is called a Tim.

CHAPTER XVII,

DYNAMICS.

§ 103. Good taste requires that in singing the power or force of our tones shall be varied according to the character of the song or the sentiment of the words.

Tones as to their delivery are named, marked and described as below:

names.	HOW MARKED.	explanations.
Messo (Met-zo)	marked m	Of medium power.
Piano (Pec-a-no)	" p	
Pianissimo	" 🏗	Very soft
Forte (For-te)	" f	Loud.
Portissimo	" ff	. Very loud.
Mahlo Piano	4 M. D	Middling soft.
Mainto Forte	4 m.f	. Middling loud.
Cressendo	cres. or -	Increase the power.
Diminuendo	" dim. or >	— Diminish the power.
Swell	.160	.Increase and then diminish.
Sprando, or Explosive	" sf. or >.	Forcibly struck and quickly diminished.
Pressure	" < or ~	A very sudden cres. or swell.
Legato	" —	.Smooth and connected.
Stagesto	" ••••	Very short and distinct.
Swift: Minanata	"	Less short and distinct.
Medialo.	" sometimes	✓ Marked, but not shortened.

nies in music, like color in painting, give light and shade, life and finish to a and should be well understood.

1944 Imission of Tone.—In singing, let the tone be free, open, round,

on - Line from most 10 was at a figure .

expressing nothing, but sympathetic like the voice in speech, where the tone itself will be tray the emotions of the speaker, though we can not distinguish a word. Most especially, however, avoid that agonizing tone, heard from many imitators of the opera, especially Soprano singers, who sing everything, even the most spirited music and words with a tone of voice that would lead a hearer to suppose, all hope had fled, and they, poor souls! were standing on the very verge of blank despair.

§ 105. The proper Delivery of Words in Connection with Song.

Here we would observe, that a person who does not pronounce, accent, and emphasise his words correctly in reading, will not do so in singing. Again, that if the tone be delivered lexily and without vigor, the words will surely be indistinct.

The general rule is to pronounce, accent, and emphasize words in singing as in reading, unless there be some purely musical reason to the contrary. More care however is needed in singing, by reason of the prolongation of the tones. A few hints only will be added. Form the vowels correctly, and hold them firmly without change. Who can tell pine from pin, unless the vowel in each be correctly formed? In any syllable it is the vowel only that is prolonged. Be careful, then, that it be prolonged without change. For example, do not sing the word great, grea-ee-t.

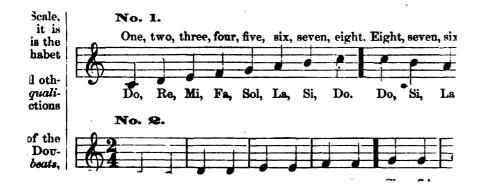
The consonants should be given quickly, forcibly, and with great precision, for on them, in a great measure, depends the distinct articulation of words. In the words say, lay, hay, ray, bay, may, nay, who can tell one from another, unless the consonant beginning it, be distinctly given? Form the habit of knowing just what elements constitute a word.

§ 106. Taking Breath.—Take breath at such places as will not injure the sense; at pauses and after emphatic words.

§ 107. Finally let the tone be pure and the style simple; then entering into the spirit of both words and music, deliver the one distinctly, and the other neatly, and the performance will seldom fail to produce the intended effect.

bim and exact. This is not

aken in an easy form, and in each successive exercise endeavor to proceeding, step by step, through all the difficulties ordinarily present system of notation which precedes these exercises, there learning the commence here as soon as the pupils have learned to sing the Scale, Clefs. Nos. 1 to 6 can be sung, at first, without beating the time, the given their proper sounds. Afterwards, beating time can be introcally as they will have already become familiar with the exercises, the vise the teacher to keep this in view in all his teaching—to present but not the margin, we shall repeat many things that are contained in the refirmly upon the minds of the pupils.



order to establish evenness in the measurement of the time. If the pupil neglect this all-important exercise during these beginning lessons, he will afterwards regret it.

ignificantly signifies that there are two beats in a measure, (constituting Double Measure), and that a quarter note is given to each beat. Consequently two quarters will fill a measure, one being sung to the downward and the other to the upward beat. In Double Measure a little stress is given to the first beat, and we say that the first is accented, and the second is unaccented.

In No. 3 we have two different tones in each measure.

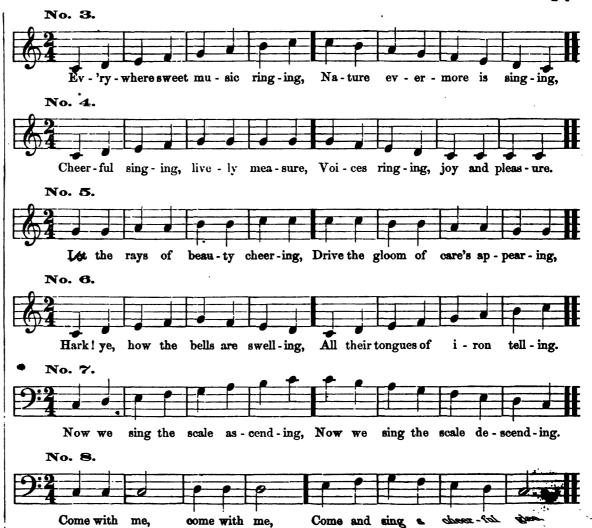
In No. 4 we have but a part of the Scale—extending from one to five, and then returning to one.

In No. 5 we begin on five, and after ascending to eight return to five.

In No. 6 we obtain more variety and more melody, by moving in various directions. Words followed by the exclamation mark, as *Hark!* should be spoken a little shorter than others.

In No. 7 we give the Scale with the BASE CLEF, where one is on the second space. This should be practiced by both ladies and gentlemen, until all are familiar with it.

So far, our sounds have been of but one length, and represented by quarter notes, to each of which we gave one beat. In No. 8 we introduce HALF Notes, which are twice as long as quarters, and to each of which we must give two beats. Consequently a half note will fill a measure.



(2)



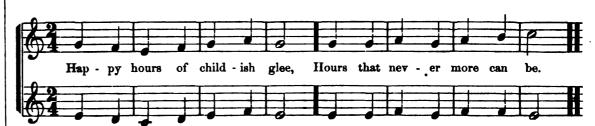
SINGING-SCHOOL EXERCISES.

characters called RESTS, corresponding in length to the different notes, are employed to indicate the time to be so used. In No. 15 we have the Quarter Rest, to which we give one beat, as to the quarter note. In some of the measures it occurs on the first beat, and in others on the second. Here the time must be carefully marked, so that all will sing together and rest together. At first, let all sing No. 15 together. Afterwards divide the class into two parts, one half beating and counting aloud, and the other half singing. Then reverse the order, and let those who counted at first, sing while the others count.

In No. 16, we employ the HALF REST also, which must have two beats. It is well, at first, to count aloud during the rests, and afterwards to beat without counting. In all of these exercises, first sing the syllables, and then the poetry, being careful to enunciate distinctly. This is one of the most important things claiming the attention of the singer, and it can be practiced to advantage in these beginning exercises.

So far we have given two beats to each measure, thus confining our exercises to Double Measure. We now, in No. 17, introduce Triple Measure, having three beats, which are described by motions of the hand, as follows:

Down, Left, Up. We sometimes say, Downward beat, Hither beat, Thither beat. In Triple Measure we accent the first beat, and the second and third beats are said to be unaccented.





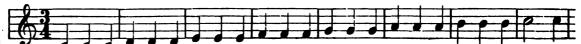
No. 14.



No. 16.



No. 17.



Beau-ti-ful Ven-ice! thou ci-ty of song, O, what mem'ries of old to thy regions be-long! What



sweet re - col·lections still cling to my heart As thy fast fading shores from my vision in - year.



A dot placed after a note adds to it half as much as its own length. A half note having two beats, a dotted half note will have three. This note, then, will just fill a measure of ‡ time. In singing the words to No. 34, endeavor to produce the quality of tone which they seem to require—a good deal of the sombre.

In No. 25, speak the words short, so as to observe the rests, but yet give them full and distinctly. Where you have two notes to one syllable, let both

be distinctly produced.

We have now practiced two kinds of measure—Double and Triple and it is supposed that the pupils have become familiar with them. In No. 26 we introduce another kind—that of QUADRUPLE Measure, which has four beats. The motions made to these are as follows: Down, left, right, up. The longer expressions are, Downward beat, Hither beat, Thither beat, Upward beat. In Quadruple measure we have two accents, which occur on the first and third beats. That on the first beat is called primary, and that on the third beat secondary—the former being louder than the latter. It is well, at first, to make the accents very strong, in order to ensure regularity, and afterwards weaker.

The class should here, as in the other kinds of measure, first beat and count aloud together; then beat without counting, or a portion count while the others only beat. Then let all beat and sing la to each beat; then divide again, half counting and the other half



Y

SINGING-SCHOOL EXERCISES.

No. 28.

singing, but all continuing the beating. After practicing a few rhythmical exercises, the class can begin with No. 26, first singing by the syllables, and then with the words, which should be sung in a spirited and cheerful manner.

In No. 27, we have a variety of half and quarter notes and half rests.

In No. 28, we have the Whole Note, which requires four beats. The danger here is that the beats may be hurried while sustaining the long sound. Be areful to keep them regular.

No. 29 is a Duet, in which the ladies will sing the upper and the gentlemen the lower part. Let each part be sung separately, and afterwards together by the notes, and then with the poetry. The direction is, to sing the first verse p, and the second verse f. The p stands for the word piano, which means soft. It is sometimes abbreviated pia. The f stands for forte, which means loud. Also abbreviated for.

So far in our exercises, we have moved only see degree in the Scale at a time, as from one to two, five to six, eight to seven, &c. We now introduce what we call Skips—moving more than one degree, as from one to three, four to six, &c. The easiest and most natural of the skips are those we make in singing one, three, five and with. Indeed, it is just as easy to sing these as the plain scale, in ot easier. The teacher will first practice the class in singing these without the book or blackboard, and then present to the eye the manner of representing them. Sing them with both



numerals and syllables. After such preparatory exercises the class can sing Nos. 30, 31 and 32.

No. 33 is a short Duet, formed from one, three, five and eight. In the science of Harmony, these tones form what is termed the Common Chord.

In 34 we have the Siur again. When singing two sounds to one syllable, we must carry the voice smoothly from the first to the second sound, making the latter a little softer than the former, but not so much so as to produce a weak effect.

In No. 35, we practice six of the scale, to learn to produce it easily.

The mark > indicates that the notes over which they are placed, are to be sung with the explosive tone, which is done by giving them a sudden force and diminishing rapidly. It is also called the Forzando tone, (pronounced, fortzando).

In 36 we give prominence to two of the Scale, practicing it with the forzando tone.

37 is a short melody, introducing, besides the notes of the common chord, two and six, or as it is sometimes expressed, the second and sixth degree of the Scale.

A Duct is a piece in two parts, to be sung by two voices, or two sets of voices. In the course of the piece, one of the parts may move alone, while the other is silent. Such is No. 38. It is here necessary to mark the time very strictly so that no note is taken before or after its time.





SINGING-SCHOOL EXERCISES.

EXTENSION OF THE SCALE.

In No. 45 we introduce notes higher than those we have been singing. The teacher will introduce the extension of the scale, first without notes, and then with them on the black-board: afterwards singing the exercises here laid down.

NOTE TO TEACHER.—As the Base and Alto voices cannot easily sing to F, it will be well in some of these exercises, to transpose to a lower key. Of course, this will not affect the reading by the pupils, and its temporary use here will not much affect their feeling of absolute pitch.

In 46 we use those higher tones in connection with lower ones, and with akipping.

In 47 we extend the Scale in the Base Clef. This is to be sung in a smooth and connected style, as indicated by the word Legato.

In 49 the Tik is introduced, and occurs over the words price and lies. Where two notes are connected by the tie, the sound is continued from the first to the second without enunciating the syllable or the word to the second. We have here a dotted half note, having one beats. These two are connected by the tie, and we make a sound of four beats—the three beats of one measure, and the first beat of the next one.

In No. 50, the Scale is extended downward, as far as five below. Practice several times to become familiar with the new notes.

In 51 we have the low notes in the Base Clef. Vocal music is seldom written lower than G on the first line of the Base staff.



SINGING-SCHOOL EXERCISES.

52 is a piece arranged in four parts, for the four voices, Soprano, Tenor, Alto, and Base. Let the class be divided according to the voices of the singers; those ladies with high voices singing Soprano, and those with low voices singing Alto. Gentlemen with high voices will sing the Tenor, and those with low voices the Base. At first it is well to practice each part separately, and after each part can sing well alone, let all unite their voices and produce the harmony. It should be sung pretty slowly at first, all beating the time. After it is pretty well learned, it should be sung without beating, and pretty rapidly, giving it a light and cheerful style.

So far in our exercises we have used the following notes—the whole note Z, the half note, Z, and the quarter note, Z. We now introduce, in 53, the Eighth Note. It is half as long as the quarter note, and therefore, if a quarter note has one beat, an eighth note will have but half a beat, or two of them will be sung to one beat. The teacher should here introduce some very simple rhythmical exercises, with the eighth note, upon the black-board, after the class shall have practiced making two sounds to one beat. They can then proceed to practice Nos. 53, 54 and 55.

In No. 56 we have a Round. A round is a little piece, divided into 2, 3 or 4 parts, so arranged that all these parts can be sung at one time, by different sections of singers, thus producing harmony. This one is in four parts, and the singers are to be divided into four divisions. After No. 1 has sung through the first part, No. 2 begins. No. 3 begins the first part when No. 2 begins the second, No. 4 in like manner after No. 3.



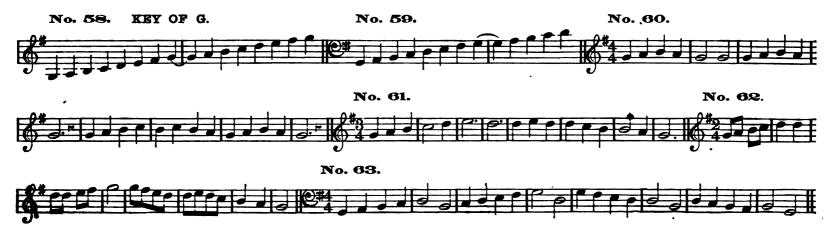
57 is a four-part piece, with quarter and eighth notes.

No. 57. Cheerfully.

MAY-DAY.

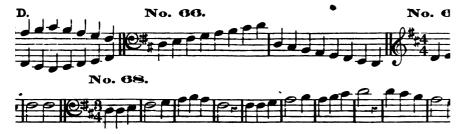


In No. 56 we introduce a new key—that of G. The teacher will here explain the transposition, and exercise the class on the black-board, on the scale of G. Do, or see of the scale, is now placed on the 2d line, with the Treble Clef, and on the 1st line with the Base Clef. In Nos. 60, 61, 62, 63, and 64, we have nothing new but the key, with which the pupils will soon become accustomed.



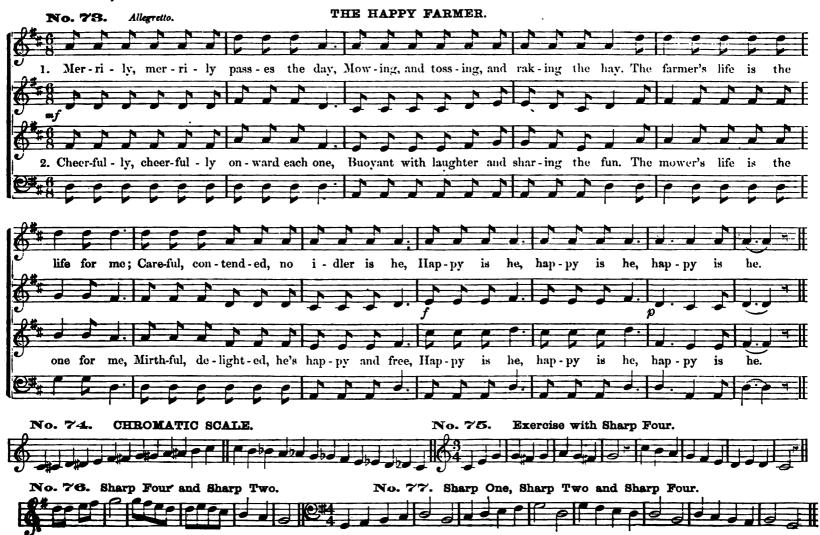


-that of D. This should be explained and practiced as the key of G was.

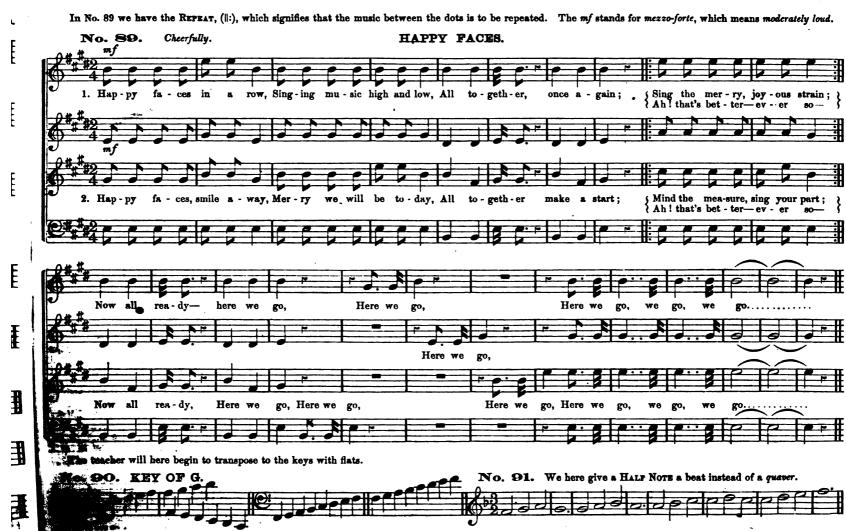


again, but with six cighth notes instead of six quarters, as before. Nos. 70, 71, 72, and 73 w, we give each eighth note one beat, but if quick, or even moderately so, we make but two b of beating this kind of measure.











Exercises for the Training of a Singer.

BY

CARLO BASSINI.

AUTHOR OF "THE ART OF RINGING," "METHOD FOR TENOR," "METHOD FOR BARITONE," AND THE "HYGIENE OF THE VOICE."

PREFACE.

THE object of this Preface is to submit to the public a few explanatory remarks on the reasons which have induced me to write for this book.

I have a System of my own for the Cultivation of the Voice, which I think rational and good. Its success indeed has been gratifying to me, and my books have met with universal and flattering encomiums all over the country. The rapidity with which many editions have appeared since the first publication of my Art of Singing, is certainly the most palpable proof of the success of my system.

My efforts are therefore directed to all the resources best intended to generalize my theory. As one means toward the accomplishment of my views, I have determined, with much pleasure, to prepare a course of exercises for this book. It is not my object, and if it were, the space allotted me will not permit the publication of my system in full,—neither is it necessary in a work of this description to carry out all the requirements of professional vocalists; however, I shall give to my exercises the principal rules necessary to understand well the plan of my system, and enough to enable the student or singer to profit by them, and at the same time to prepare him, if such should be his desire, to resume the study in its higher branches, by the aid of my other books, "The Art of Singing," "Method for Tenor," published by Oliver Ditson, and "Method for Baritone," published by Hall & Son.

I earnestly hope and wish that my friends and scholars will consider the efforts I am making to give to my system all the popularity possible, arise from a sincere wish to increase the progress of art.

CARLO BASSINI, da Cuneo.

INTRODUCTION.

The knowledge of the mechanism of our vocal organs becomes a principal inquiry for the student in the training of the voice. How many persons do we see every day attempting the study of singing with constant and vainly wearing efforts, and after painful work, are only able to attain a tolerable result; while, with more logical and sure steps, they could have accomplished it without so much pain, better, and permanently. If to sing has sometimes produced a bad result, it is because it was improperly done. In everything, and particularly in the arts, rules are indispensable to attain a high degree of perfection; and in singing, to succeed, we should know what we must require from our hungs, larynz, and mouth, that we may not demand of one what the others ought to do; or, in a few words, we should know how to protect and use our vocal organs.

I have often said, and I repeat it again,—ninety-nine parts of the singer is the voice! Therefore it is natural and logical, that any one who wishes to undertake the study of singing should first learn what the voice is; how the sound is formed; which are the organs that guide the act of respiration; what are the different registers, &c. &c. It is in order to comply with these requisites, that before writing the exercises, I shall lay down the most important rules which govern the art of singing.

VOCAL APPARATUS.

ORGANS OF RESPIRATION.

The act of respiration is produced by two different movements—that of inspiration and expiration; the lungs expanding in the first case, and contracting in the second—the principal agent being the diaphragm.

nach. In the expiration, on the con- | mode in which the nive pairs or

isequently there prevails a great conphysiologists; for instance, in many the glottis. y is put forward as the best means to t my province to enter here into an tached and suspended to the Hyoide i my of the organs of respiration; but thing is altogether muscular, and in voice becomes deep—grave; while on on, it is indispensable that the muscu- thin—acute. I must also say, that the i by another in a contrary direction, nabling the singer to economize his the rapid motion up and down of the action of the diaphragm. That is, we generally hear is no more a trill th thales the air upward, the diaphragm but a shake of the pharynx; a tremb erfect contrast.

ng exercise to the singer:

much air as the chest can well contain. as to leave only a very slight aperture

and slowly. keep them inflated for the longest pos-

we the chest empty as long as the phyow.

; recovers its arched form, and be- or dilate the glottis; and that the er joined character of a reed and string out this theory of breathing. Unfor- brief description of the larvnx, it is ea ention has been paid to the proper in this organ is admirably construct great elasticity to the vocal chords, as

> The larynx performs also movemen The theory is, therefore, that whenever together upon the elasticity of this or

THE PH.

The cavity which may be seen a extends as far forward as the roof of t that the voice first impinges in passitis. The natural length of the phary be extended to five and a half, and This wonderful result will at once can derive in the modification of t tube is (just as we see it in an orgawill be the sound. Vice versa:—th sombre if the tube be smaller and sl 11 41 - attention of mi

I have said, this organ can be reduced from five inches and a half to two the chest. and a half. Well, what is the result of this extraordinary change? When the pharmx is kept in its largest capacity of opening, the singer is obliged to force the larynx as low as possible, and with all his might keep it there, as the natural tendency of the larynx is to regain as quick as possible its usual position; while, on the contrary, when you reduce your one register of Falsettos, three kinds or qualities of sounds may pharynx to its smaller capacity, the larynx is forced up to the isthmus of the throat. The consequence in either case is, that an enormous effort is required on the part of the singer to accomplish this change and the result, that the poor singer soon finds himself exhausted, and with a broken down voice—probably forever! We will speak of this more anon.

THE REGISTER OF THE VOICE.

Muller, one of the greatest physiologists of this age—has established that the human vocal organ is a membranous reed with two lips; but of of the boy's voice, and never to be used, except as a CARICATURA. such perfection that no other instrument can well compare with it. He says, this organ, at the same time so simple and so perfect, can produce two registers of sounds. They are called Chest and Falsetto sounds.

another register, and the distinct sensation of the passage to any one who has a refined ear, the difference in the nature of the sounds are certain whenever this is not accomplished, the chest tone cannot and will proofs that the two registers are produced by a different mechanical operation. The chest tones are the natural tones of the human voice. The theories of the falsetto have been quite different, and there has been a great amount of fuss made about this, which is really the best proof of the great prevailing ignorance about the mysteries of the voice. I do not wish to claim by any means to know more than another, but I wish organs be accomplished. it to be understood, that I have dedicated the whole of my life to this study, and when I speak of the ignorance of others, I only blame them for not having done what I have done! If the knowledge of this wonderful instrument is so easily acquired as to be accomplished by reading Lablache, Panseron, Concone, etc., etc., or by playing the piano, fiddle, organ, or any other instrument, and by knowing enough of music to read A, B, C, then I would not give a pin for my studies. But this is rather another story—the study of the voice is a to articulate. science, which combines more knowledge than the study of any other

The pharynx being an organ of great elasticity, must consequently monstrations—which my limits forbid—that there is only one regisplay a wonderful part in the study of the cultivation of the voice. As ter, and that is the Falsetto (of course besides the natural one,

> The word Falsetto is often applied to the peculiar tones in men which are produced in imitation of women's tone, or in a more general sense, perhaps, to the highest regions of the human voice. This requires explanation. Though as I have said before, there is only be produced. It follows, that although all Falsetto tones (or all tones above the chest,) are produced in one and the same tube, the vocal action in this upper tube at a certain pitch of the voice varies—that is, the vocal ligaments, instead of vibrating, become tense and stiff, and the air rushes through a fixed, immovable tube, the voice being changed from a reed to a flute instrument, as clearly heard in the tone.

> But, here comes the trouble! In some voices there is often produced another sound!—and this is more like a steam whistle than a human voice. What is this? It is nothing more than the remnant

The study of the two registers is the principal one, either in male or female; and my first exercises shall be devoted exclusively to that, A voice that can well accomplish this disagreeable transition, is cer-From the difficulty that the singer experiences in passing from one to tain to have forever acquired the most important requisite in the study of the proper cultivation of the voice and hygiene of the singer; not be true; the falsetto will be mixed with the chest tone, and in this way the execution will be heavy and fatiguing. The whole system will labor under a tremendous effort in order to produce the tone, and of one thing the student may be certain, that in proportion to the force used in such efforts, so will the destruction of his vocal

THE TWO TIMBRES. CLEAR-SOMBRE.

By what I have said above, it is easy to determine what use the singer shall make of his vocal tube. Will he use the pharynx, the mouth, etc. to rise or lower his tone—to make it more intense? Certainly not. But he must use those organs just mentioned, to characterize the timbre, or to vary the volume of sound, and the organs of the mouth

There are two timbers of the voice, which transcend all others in their instrument; therefore, I can assume, without giving any further de- definiteness, in the frequency of their application, and their unefulness. ores. I say more: the only ones to be other horrible sound—which for the or with the name of timbre—and this e is anything in this world that I abiver all over when I hear it—it is that ondemn as long as I live, even if it.! But, alas! I fear I shall be obliged dred of the singers, as this horrible em. Yes, this is the tone a la mode! nended by singing-masters! The tone rk,—"dear me! what a strong, a powerman has!"

arnest, that this is the very cause why sed before they have sung two years! ie; and the throat in a continual state

of the voice ought always to be made by giving a natural tone, avoiding too he pharynx, and keeping the larynx al position. The first study of vocamade in the central notes, and contithout forcing the larynx either too he sombre tone is only made after a en the necessary execution is acquired, nbre timbre, which is undoubtedly the of pathos—but which is also the most its use will fatigue the vocal organs,

In singing the word Sca, use the A as in Father.

FOR SOPRANO. FIRST L1



PORTAMENTO O

The Portamento is executed by passing quantity or volume of sound; the action being

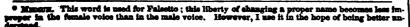


SECOND LESSON.

EXERCISE TO SECURE AT CHUE THE MEDIUM.

The second first notes must be sung with portamento, and with energy, and from the second to the third by alurring, and less energetic. The breaking, or hiccough, generally produced at first in passing from one register to another, should be made tolerably emphatic.







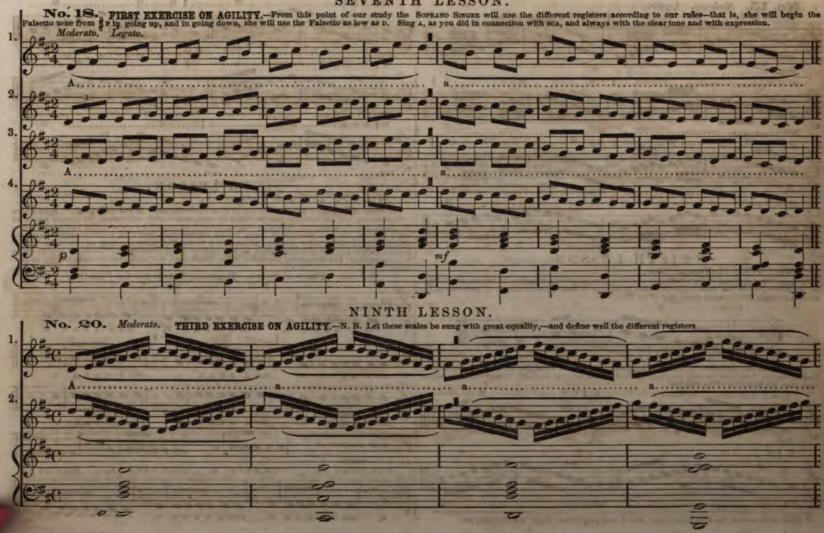
8C8.....





BASSINI'S VOCAL EXERCISES.

SEVENTH LESSON.





TENTH LESSON. BASSINI'S VOCAL EXERCISES.

No. 21. Moderato. EXERCISE FOR THE STUDY OF THE MOTION OF THE LARYNX.—The larynx rises with ascending notes and falls with descending of the smoother and better graduated is the motion of the larynx, the smoother and purer, the more distinct and equal will be the execution. Use the vowel A throughout this lesson.



CHROMATIC EXERCISES.

CHROMATIC EXERCISES.

It is a general mistake that Chromatic scales ought to be sung with the same rapidity as a Diatonic scale.

The beauty of a Chromatic scale is, 2. like the Trill, in its distinctness; and when the execution of either is too rapid, it is impossible that the interval of the half note can be distinctly heard; and it is always, in this case, the best proof that the singer who thus sings, is a poor one! Let, therefore, the singer study the following Exercises about, and be careful that the in tension is all right.

Sing on the rowel a as in





Repeat the same scale in D b, \$\pi; E b, \$\pi; F \pi, \$\pi; G \pi; A b, \$\pi\$. Nine scales in all.

TWELFTH LESSON.

EXERCISE ON THE TRILL.

The Tunl is effected by an oscillatory motion of the larynx. As I have already said above, the trill must be commenced slowly, and its velocity increased little by little, until arriving at a certain point; the two notes throughout being well defined and distinct, but as soon as the singer begins to lose sufficient control of the organs to produce this distinctness, he must discontinue it. It is thought by some that the trill may be a natural gift; but this is very market years of a correct trill.





THE TRILL.

The Trill has a strong tendency to inequality; and when proper care is not taken, the anxious note is changed, and the note askow is substituted for the note above. Let this sindy be well done? Begin always slow!



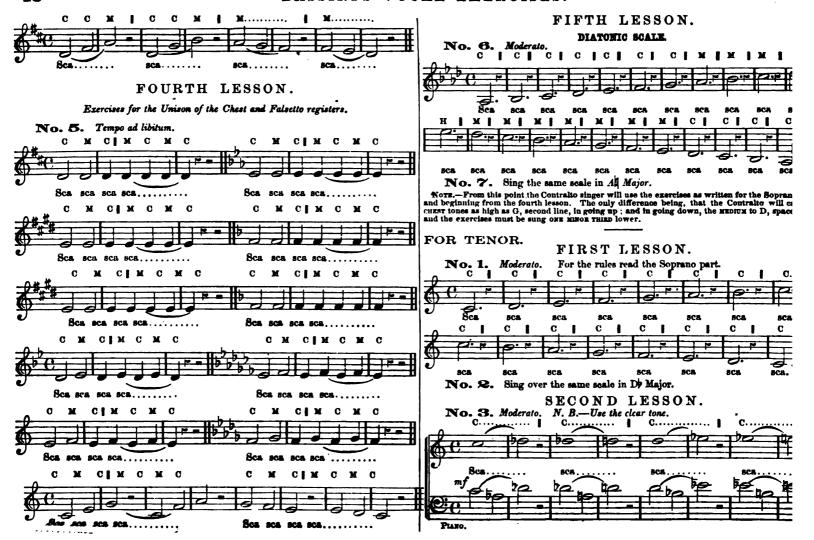
THE SWELL.

The swell is the last accomplishment of a singer. He who can swell effectively, is master of his set? Remember, O singer! not to begin this study until you have perfect control of the Ondars of Remember, of the Stroke of the Glottis, of the Union of the Two Redustries, Chest and Falsette, and of the Two Tribers.

To swell properly, you must begin on middle C (first leger line below the staff,) with the warms tone passing into the crass tone; also begin with the somers times, and in awelling, pass into the crass tone, and holding this timbre when the maximum of intensity is used. Beginning from G use the Falsetto tone exclusively up to D where the head tone begins. Begin, also, with the strong of the glottis.

No. 26. Tempo ad libitum.







BASSINI'S VOCAL EXERCISES.

FOR BARITONE.

FIRST LESSON.

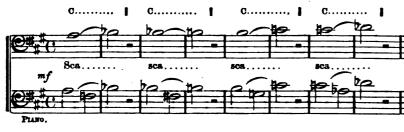
The rules are the same as for the other voices; the difference being only in the use of the Chest and Falsetto registers, for which purpose the following exercises are written. Let it be remembered, that the beauty of the Baritosse voice is in the Chest tones.



No. 2. Sing over the same scale in A Major. With clear and chest tone.

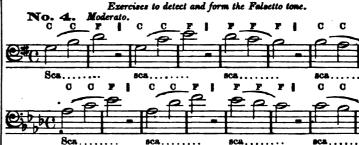
SECOND LESSON.

No. 3. Moderato. PORTAMENTO OF THE VOICE.





THIRD LESSON.



Sing the same in the keys of A and B.

FOURTH LESSON.

Exercises for the Unison of the Chest and Falsetto Registers.



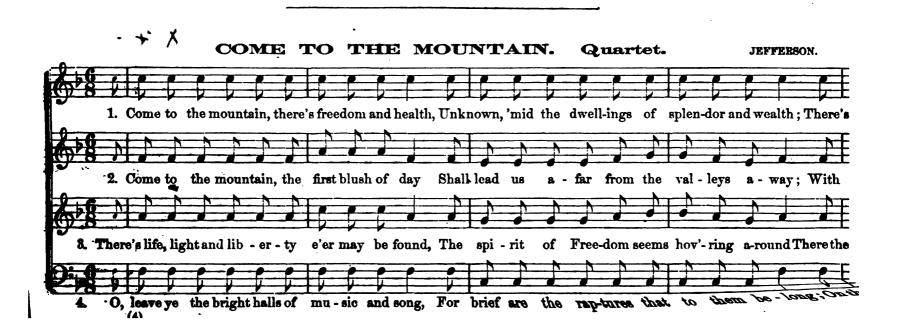
The Baritone singer will, from this point, study the lessons of the Sepremo part, had the fourth lesson, singing the exercises one Minor Third below as written, and using the elbigh as the voice will permit, without making any effort; in this case he would use the I glaning in going up at E, above the staff, and in going down take again the chest at C above the staff.

Sea sea sea sea.....

Alees, Quarkeks and Choruses

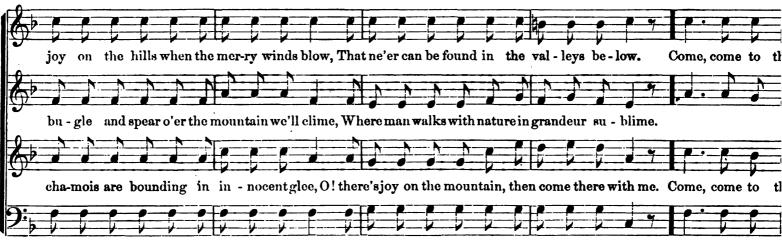
FOR

SINGING SCHOOLS, MUSICAL SOCIETIES, CONVENTIONS, &C.





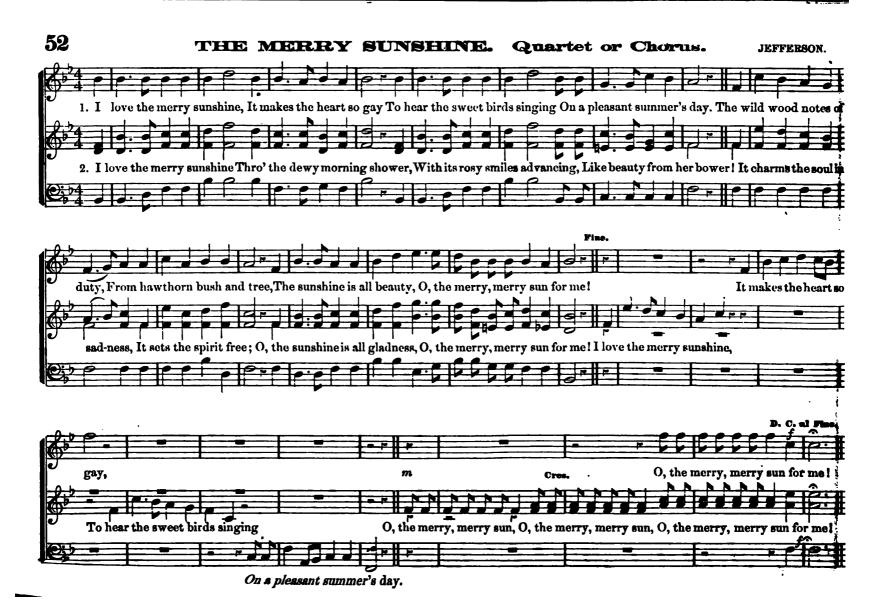
COME TO THE MOUNTAIN. Concluded.



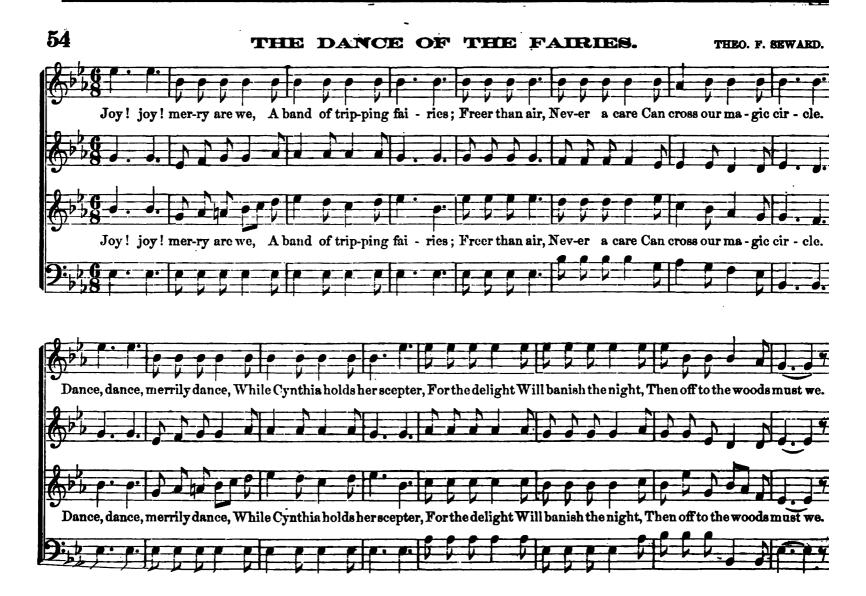
hills of our fa-thers, the hills of the free, To the home of the hun-ter, then come there with me.

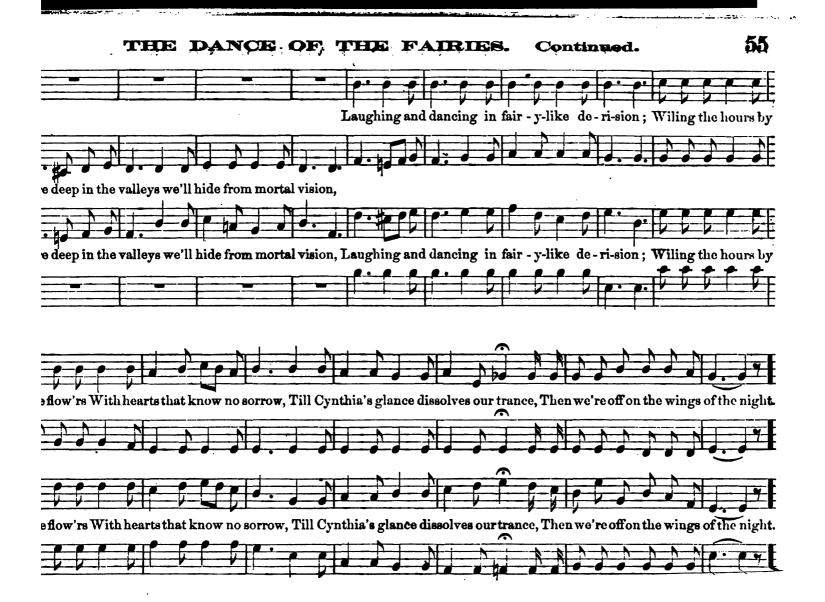


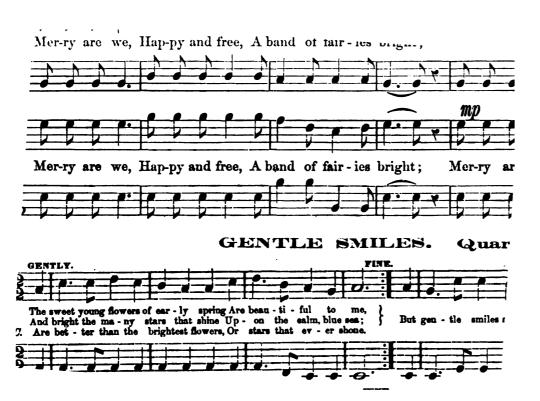












57 THE BREAKING WAVES HIGH. DASHED A NEW ENGLAND SONG. POETRY BY MRS. HEMANS. 1. The breaking waves dash'd high On a stern and rock-bound coast; The woods against a stormy sky Their giant branches tossed; The 2. Not as the conqueror comes, They the firm, true-hearted came; Not with the roll of stirring drums, Or trump that sings of fame; Nor 3. A - mid the storm they sang. The stars heard, and the sea! The sounding isles of woodland rang With anthems of the free. The 4. What sought they thus afar? Bright jewels of the mine? The wealth of seas, the spoils of war? They sought a faith's pure shrine! Ay, avy night hung dark, The hills and waters o'er, When a band of exiles moor'd their bark On wild New England's shore, On wild New England's shore. as the flying come, In silence and in fear, They shook the depths of desert gloom With hymns of lofty cheer, With hymns of lofty cheer. ocean eagle soar'd O'er rolling waves' white foam, The rocking pines in forest roar'd To bid them welcome home, To bid them welcome home. it holy ground, The soil where first they trod; They left unstained what there they found, Freedom to worship God, Freedom to worship God.



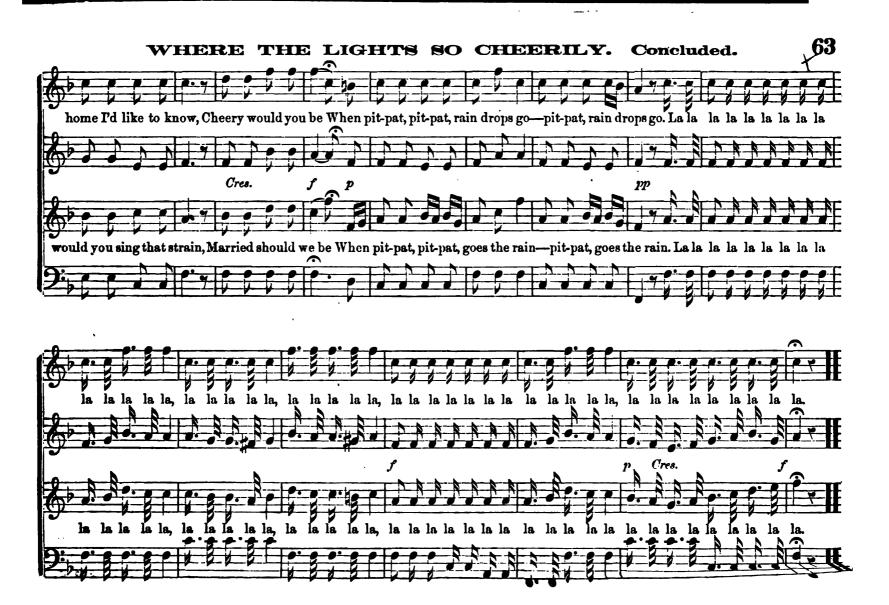




WHERE THE LIGHTS SO CHEERILY. Quartet. BOHEMIAN MELODY. WORDS BY J. E. A. SMITH. ANIMATO. 1. Where the lights so cheer-i - ly O'er youth and beau-ty glow, There, with pret-ty Ro - sa - lie, The moments sparkling flow; 2. Where the mu - sic mer - ri - ly In joy - ous cho - rus rings, There the pret-ty Ro - sa - lie, Enchant-eth while she sings; Where the lights so cheer-i - ly O'er youth and beauty glow, There, with pret-ty Ro - sa - lie, The moments sparkling flow. Where the mu-sic mer-ri-ly In joy-ous cho-rus rings, There the pret-ty Ro-sa-lie, Enchant-eth while she sings.

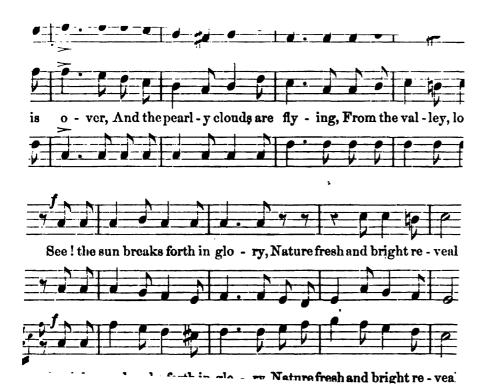
* By permission of J. E. Gould, Esq.

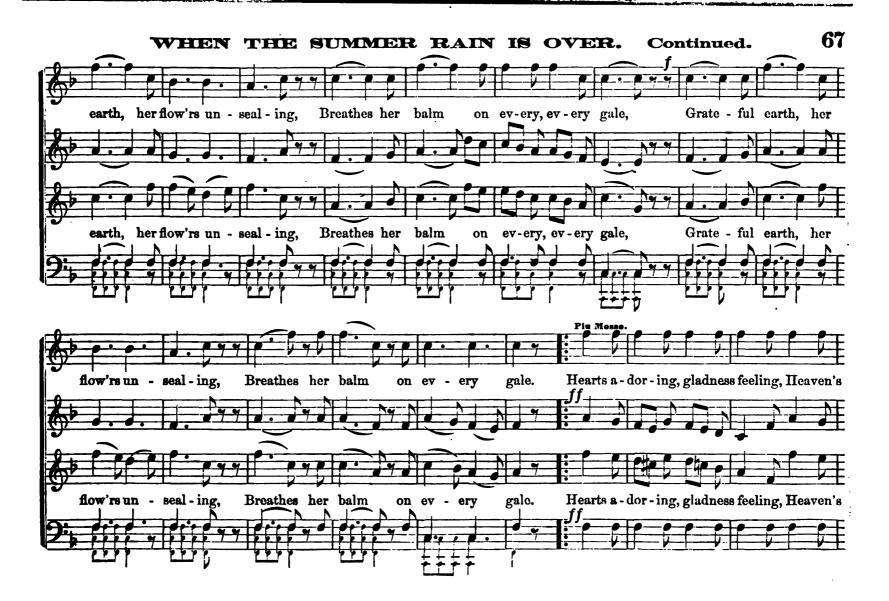


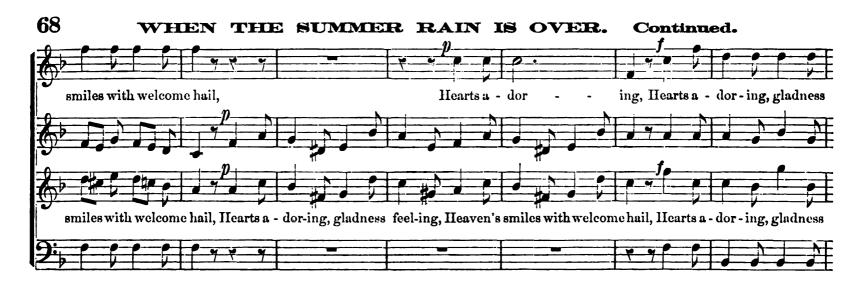




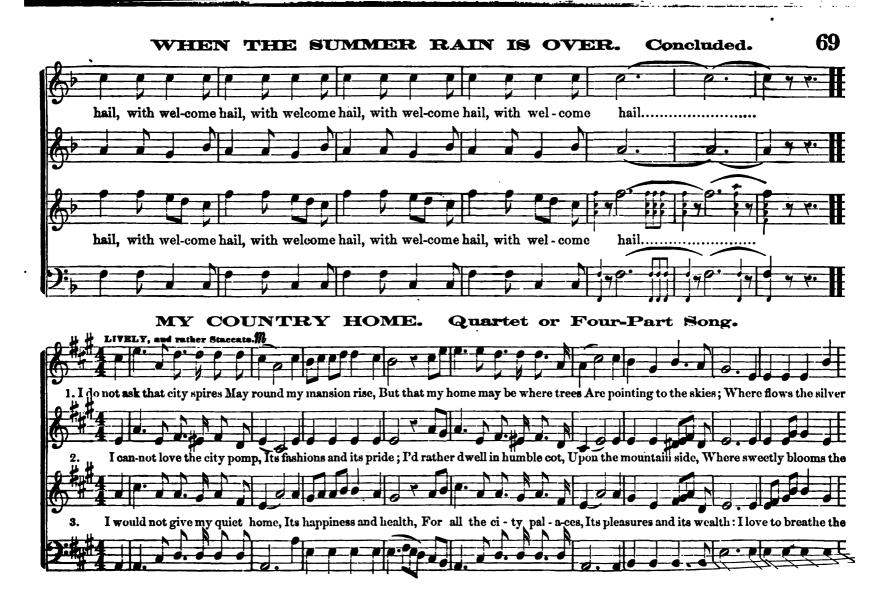


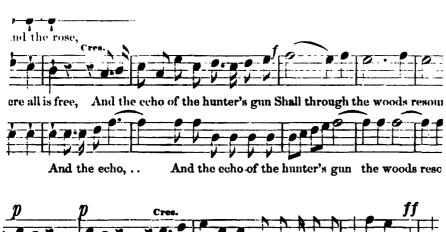


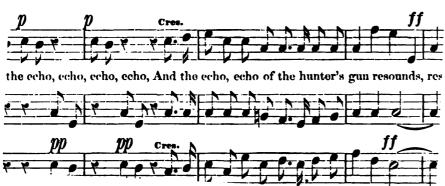






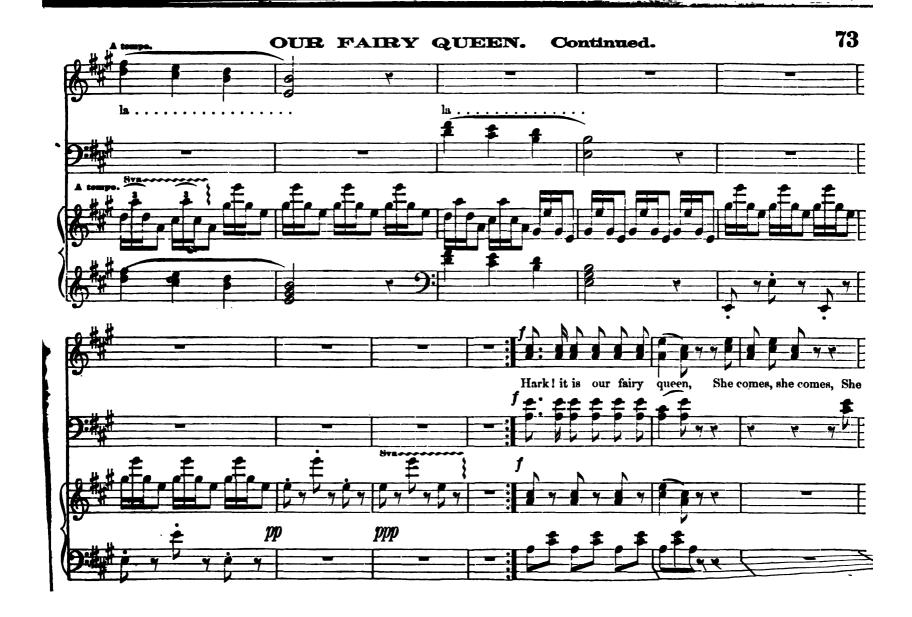






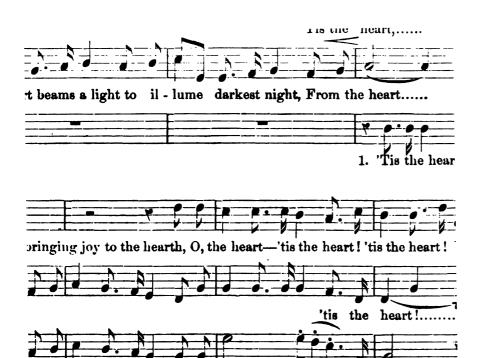






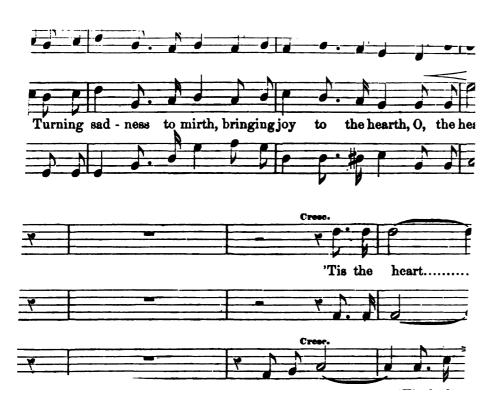


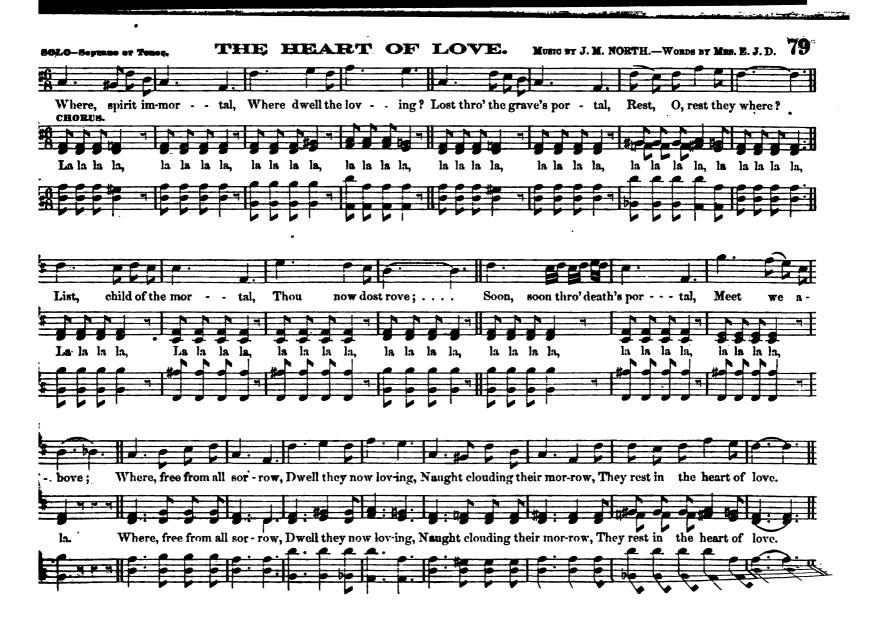


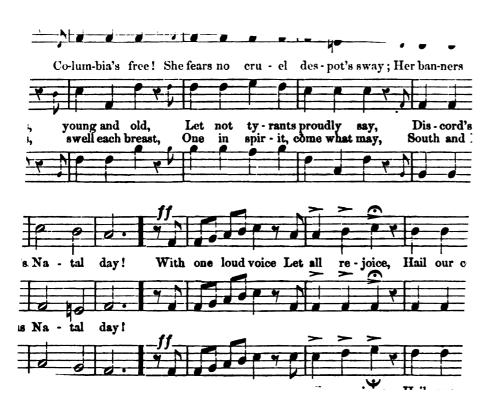


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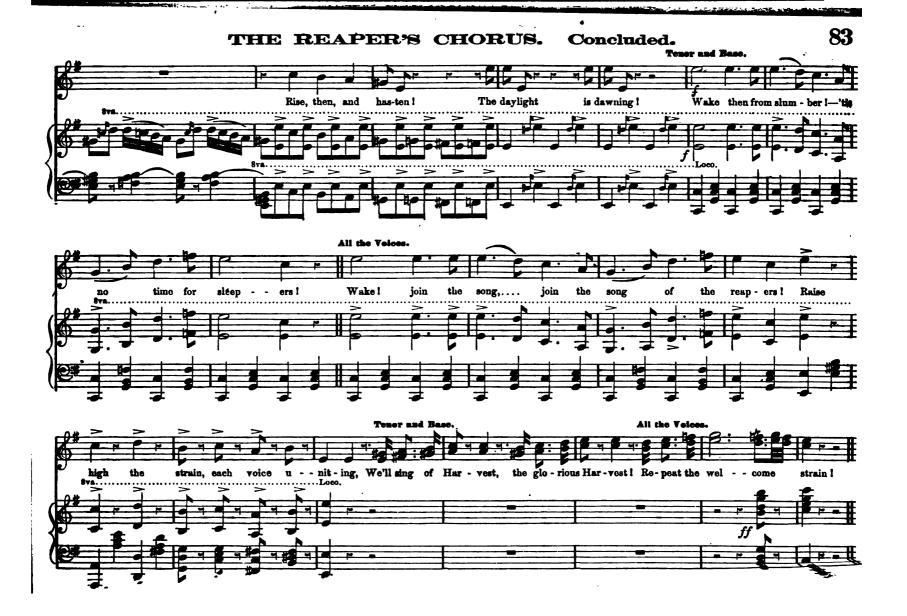














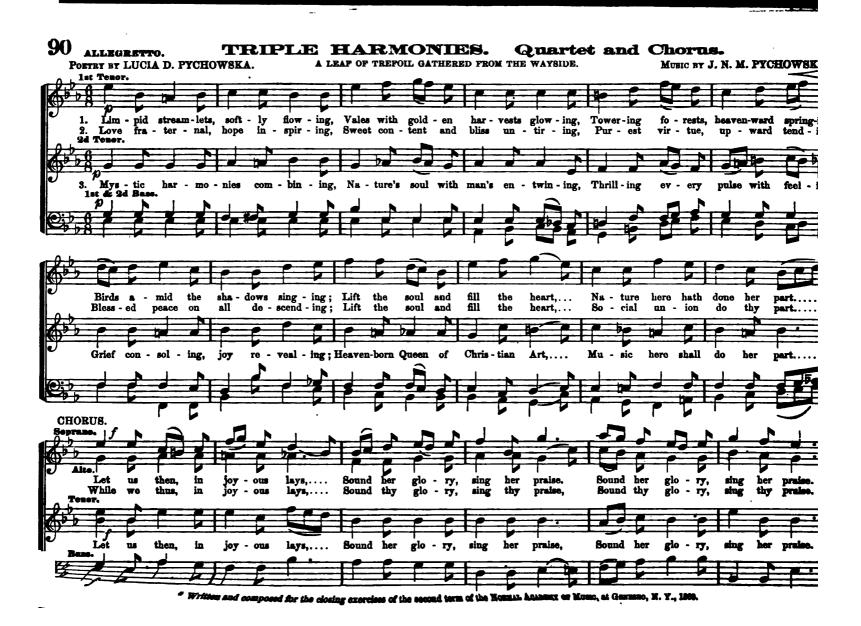






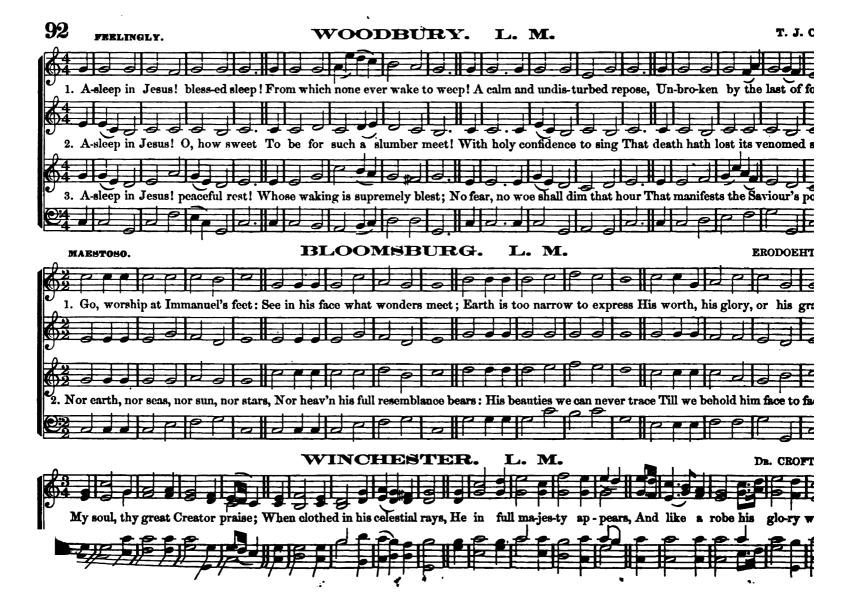


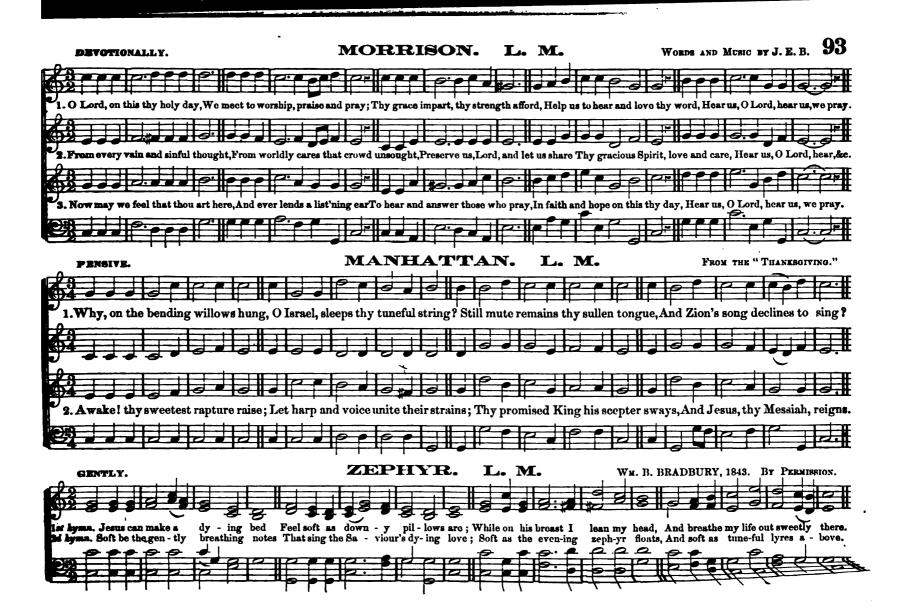


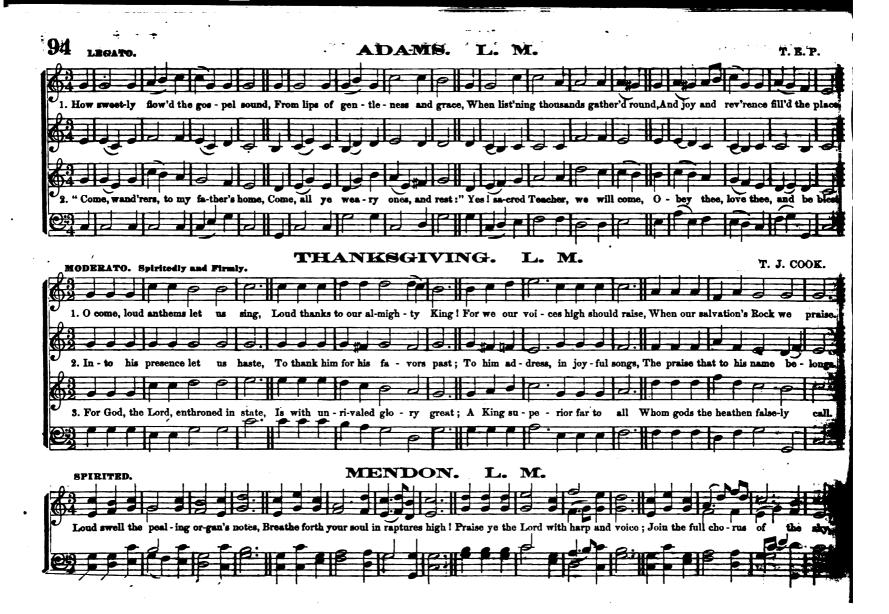


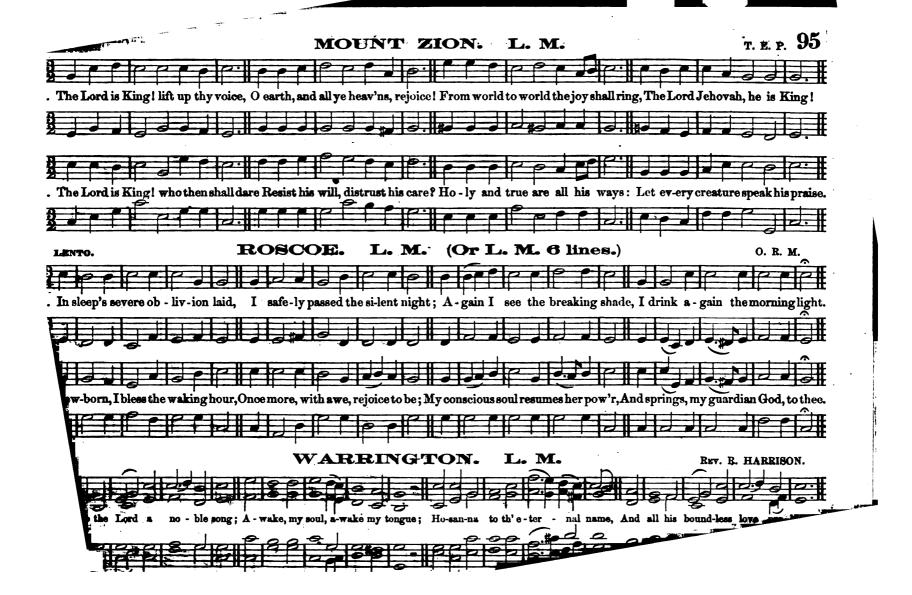
THE OLIVE BRANCH.

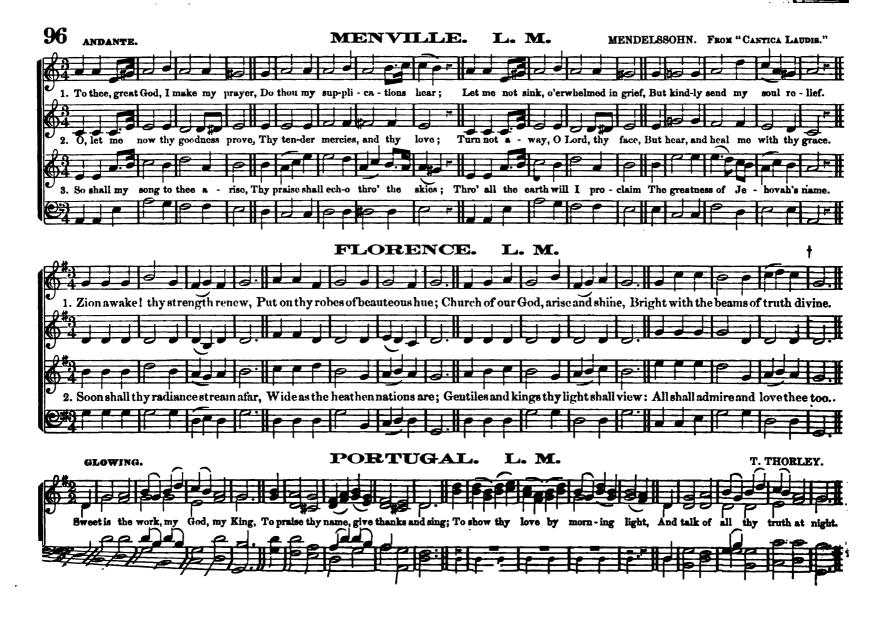


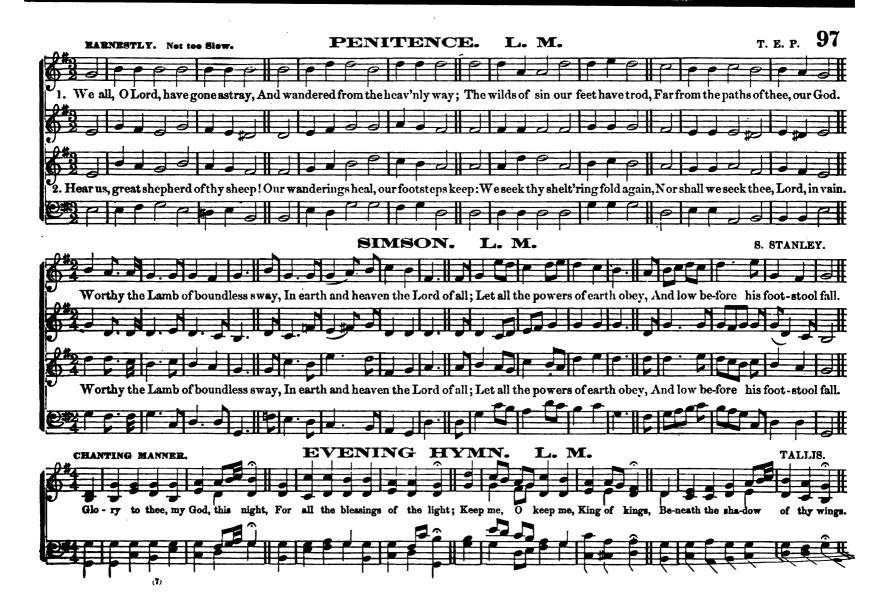






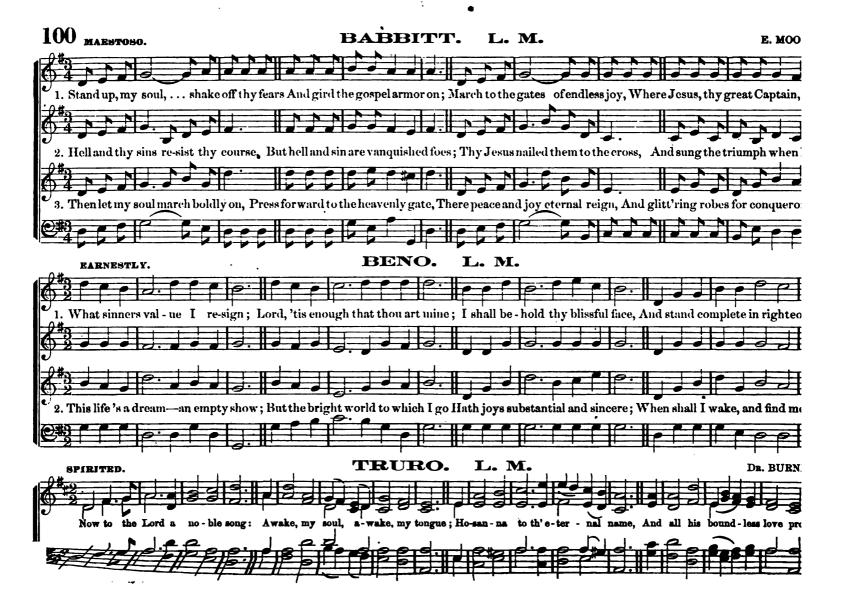




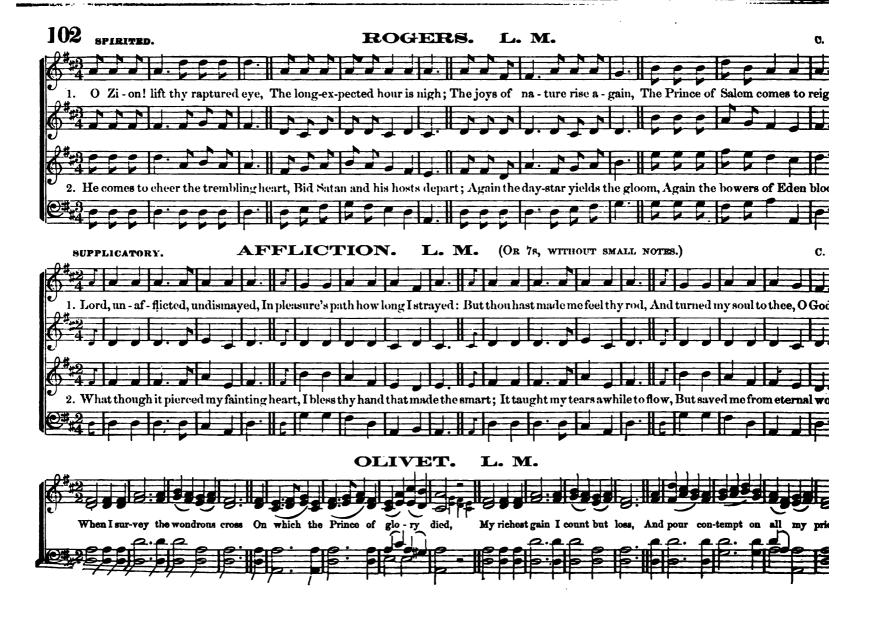


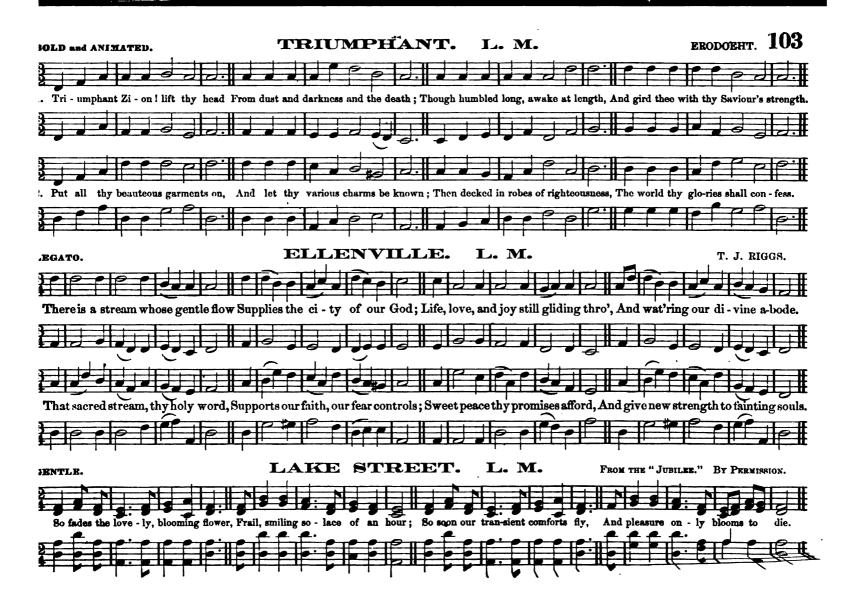


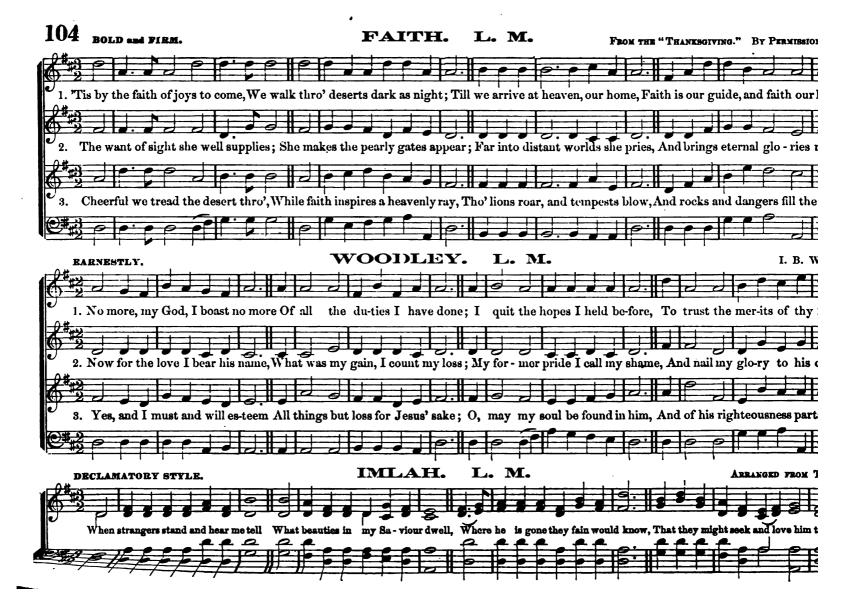


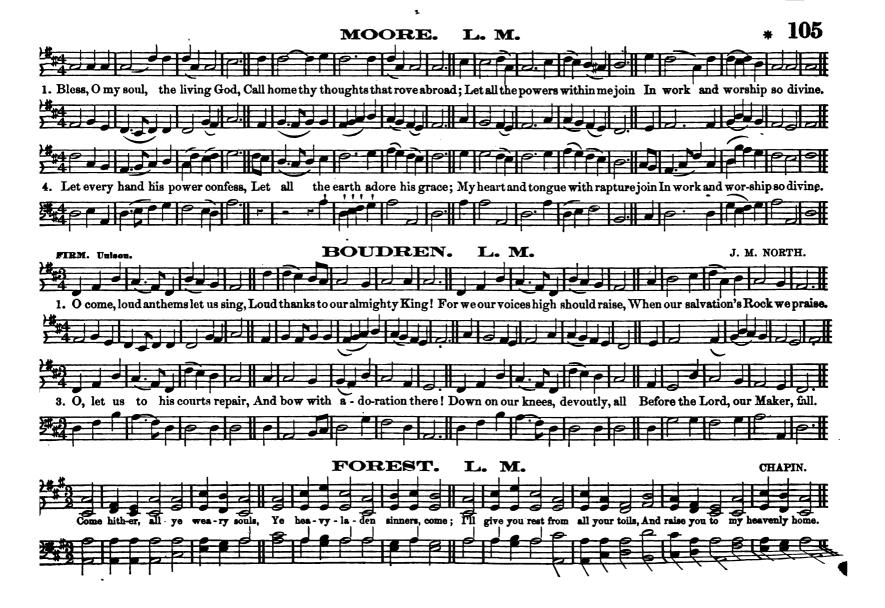








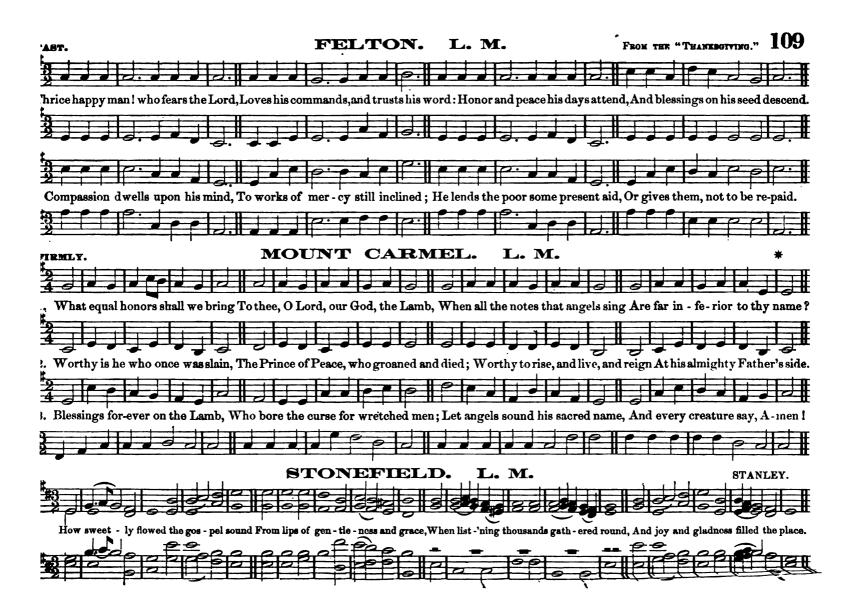




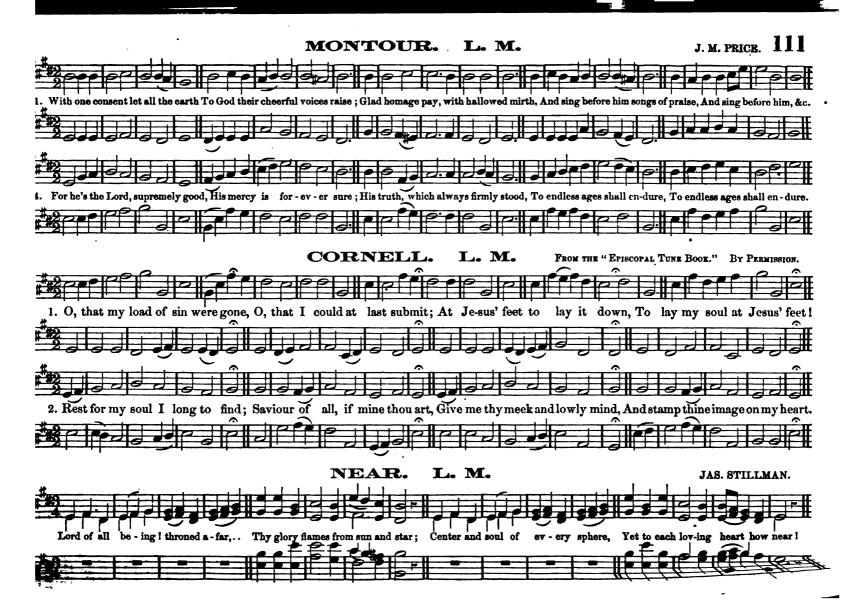


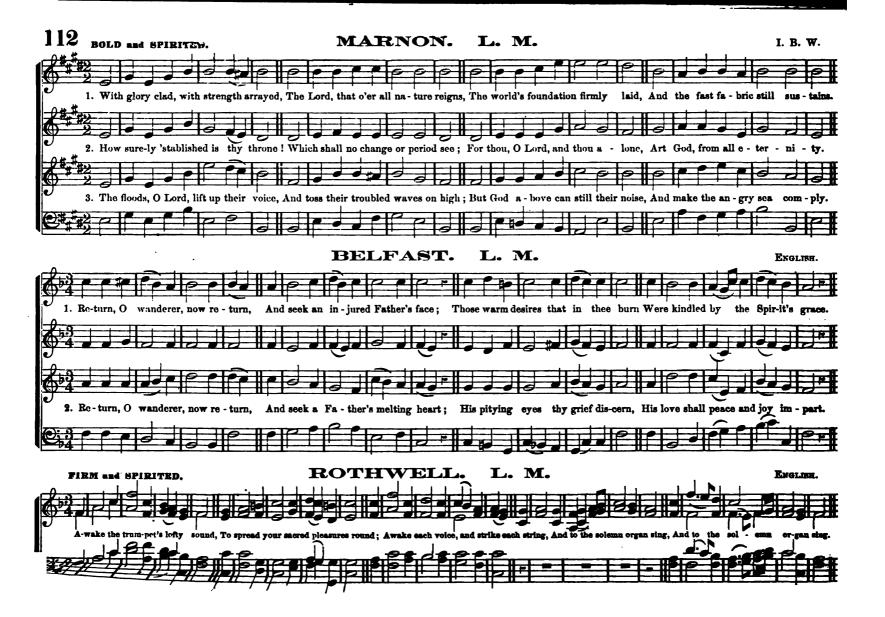




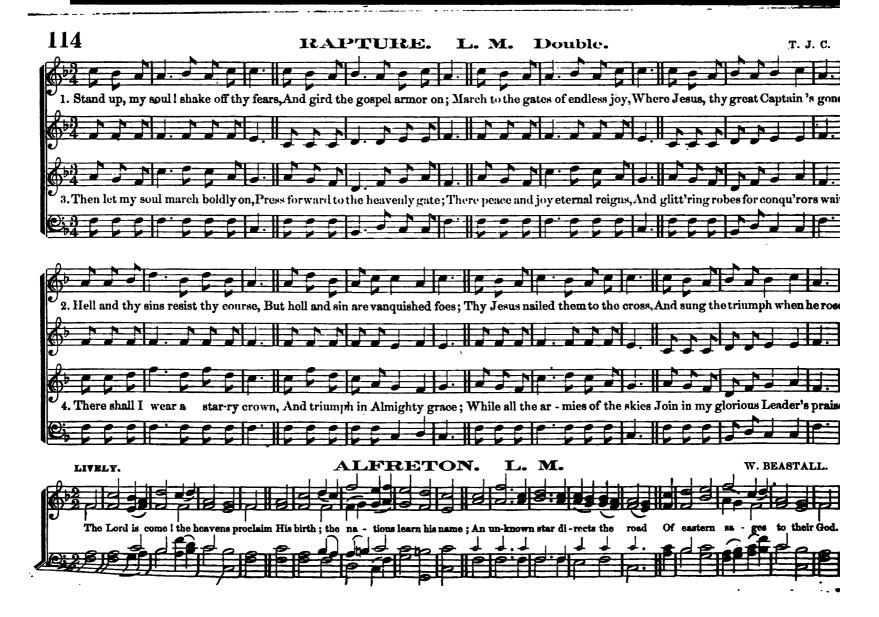




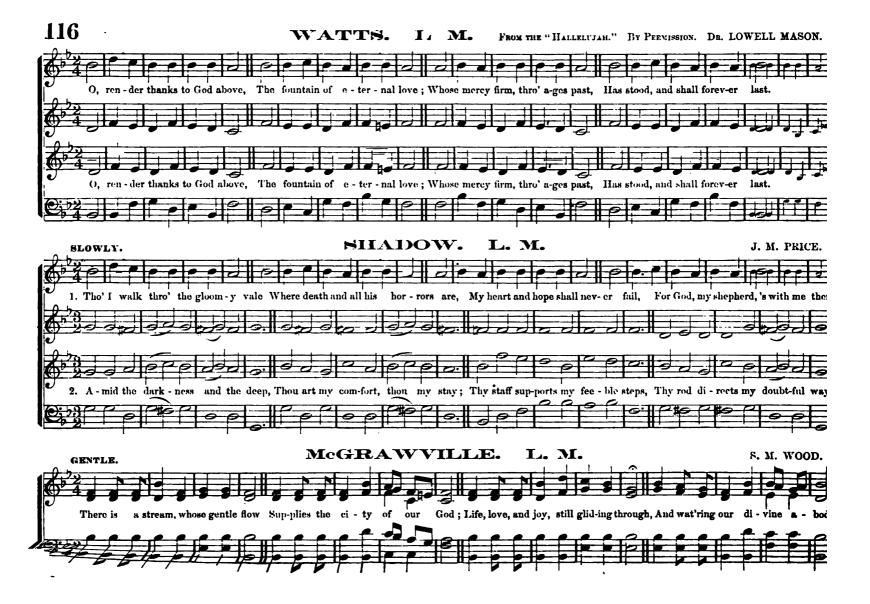


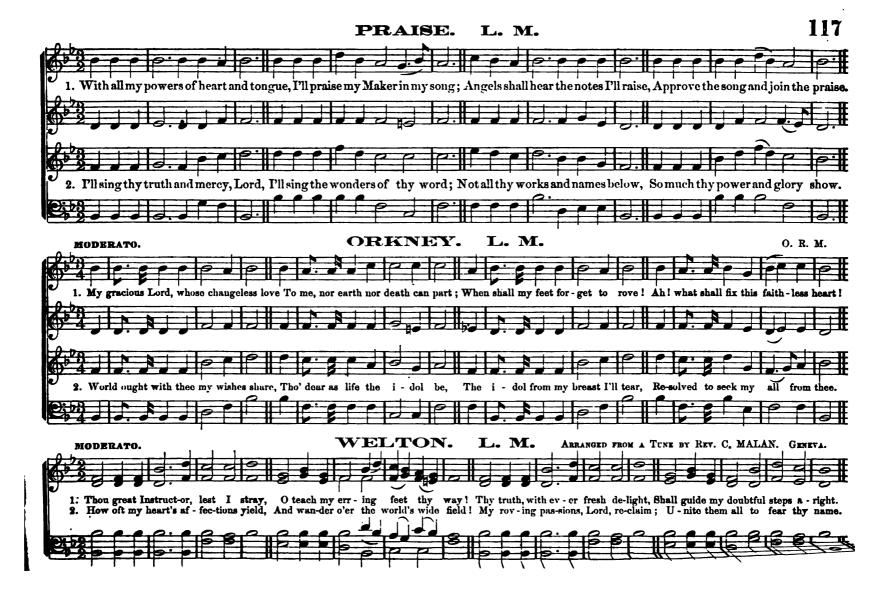






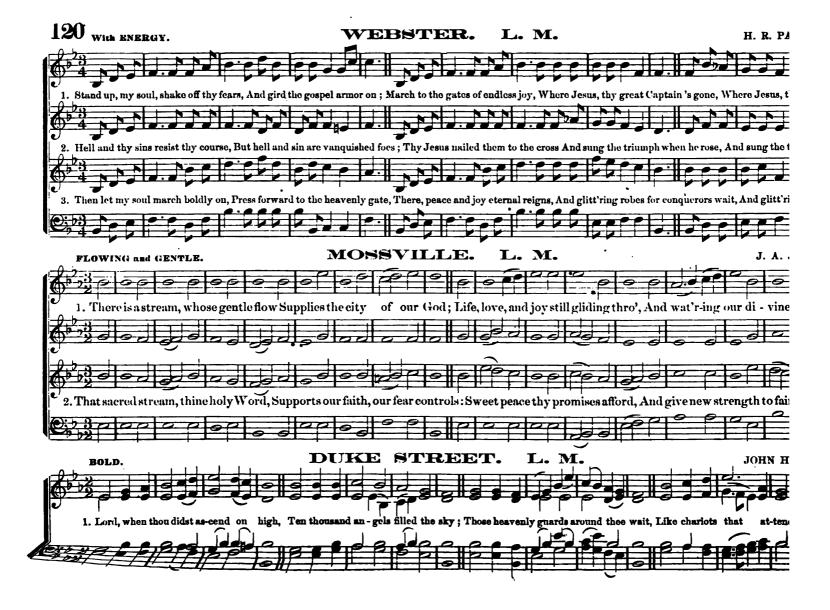












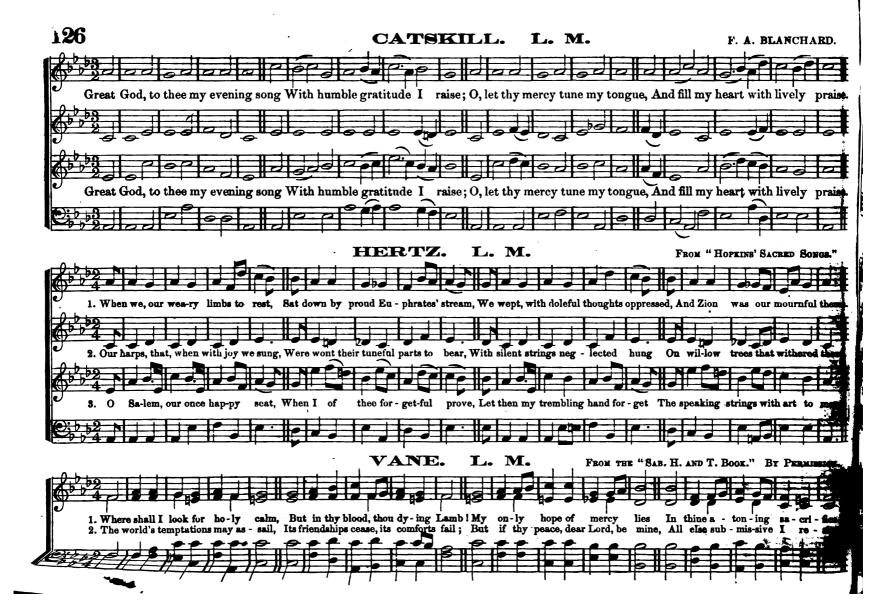
















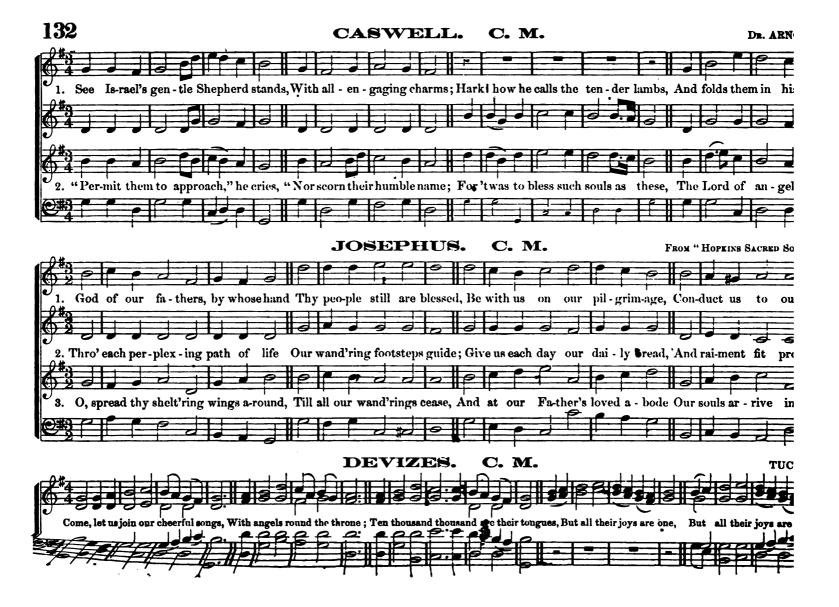








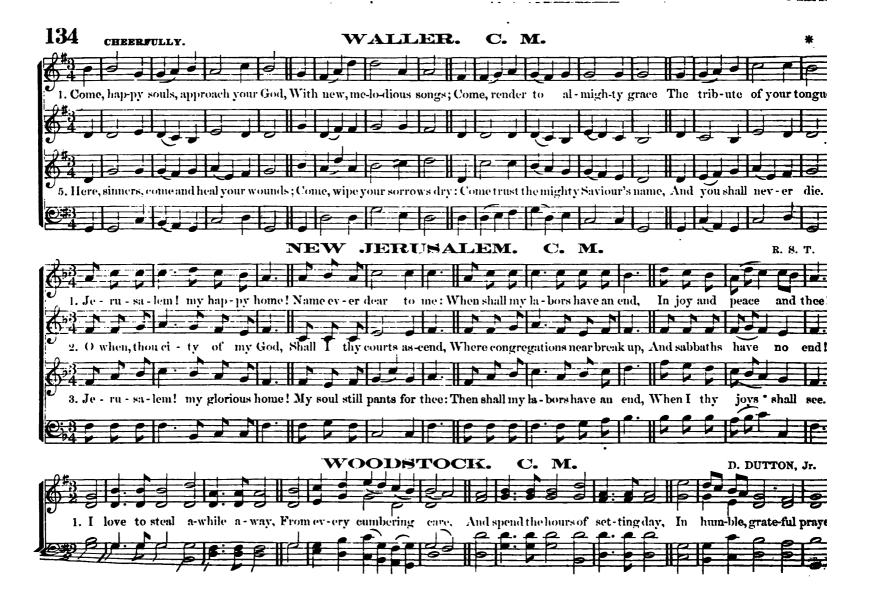




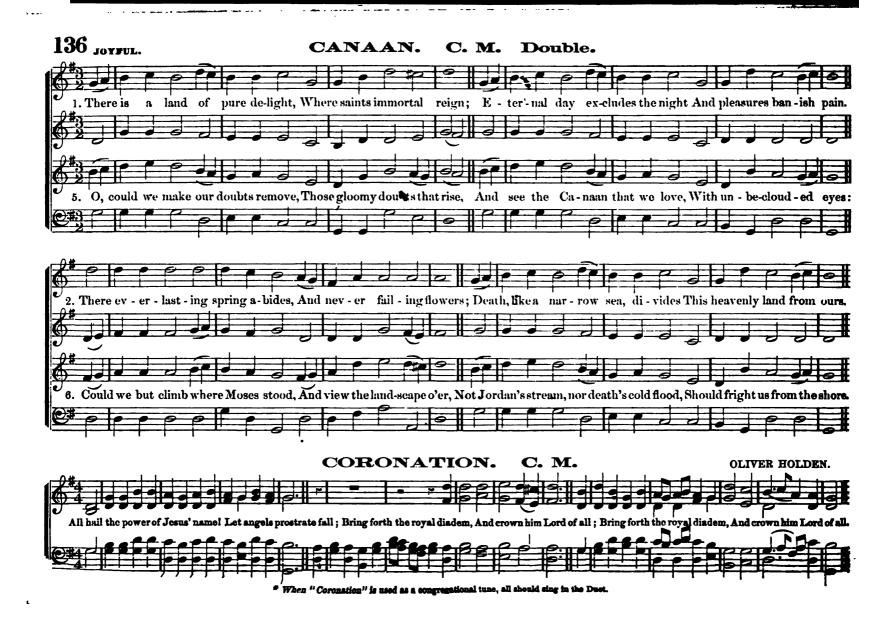
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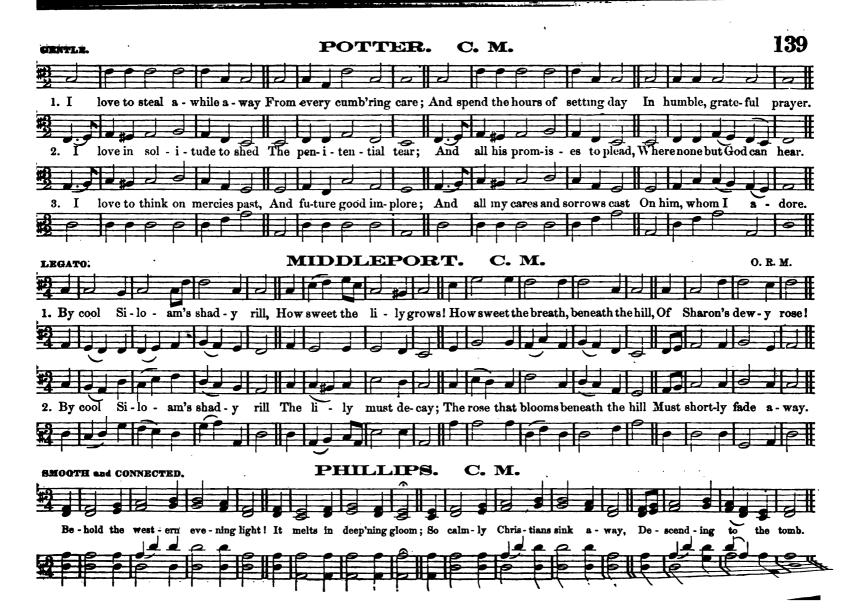






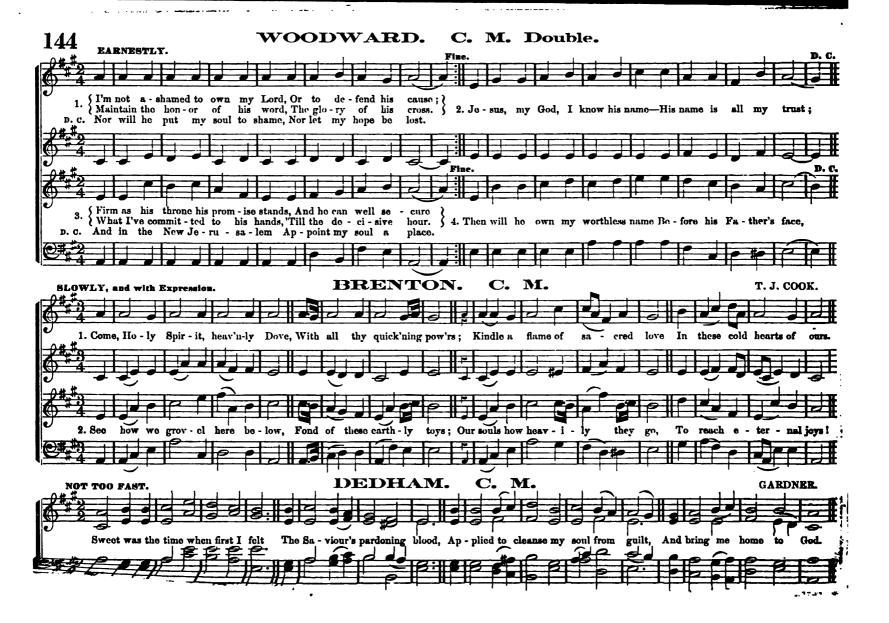


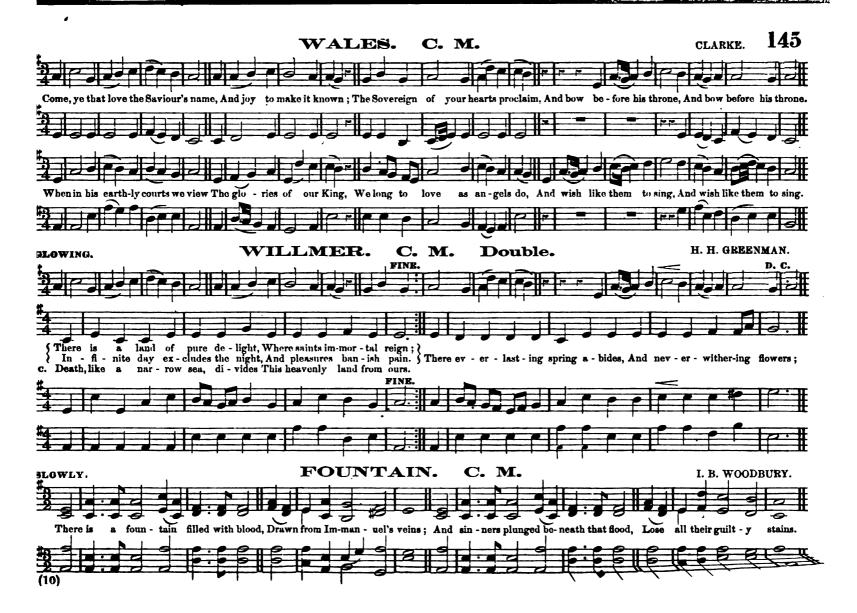














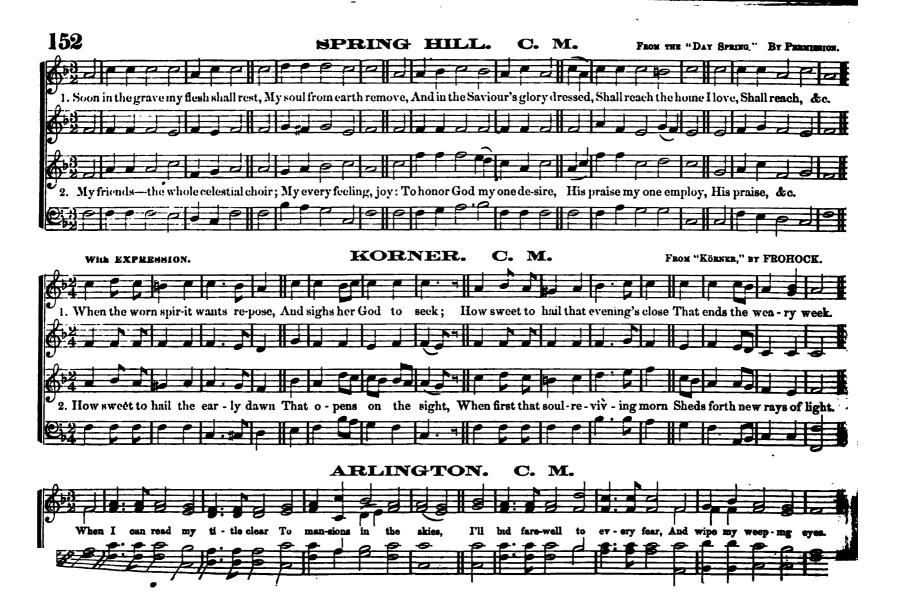


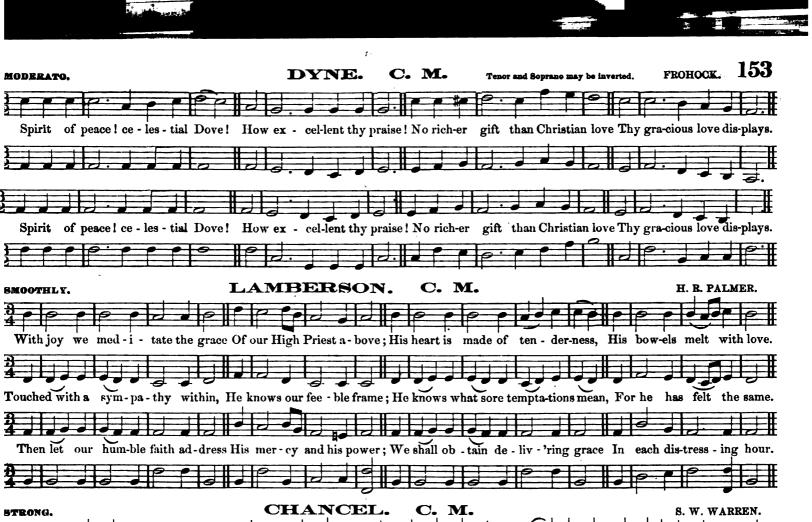


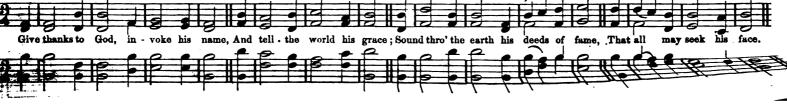






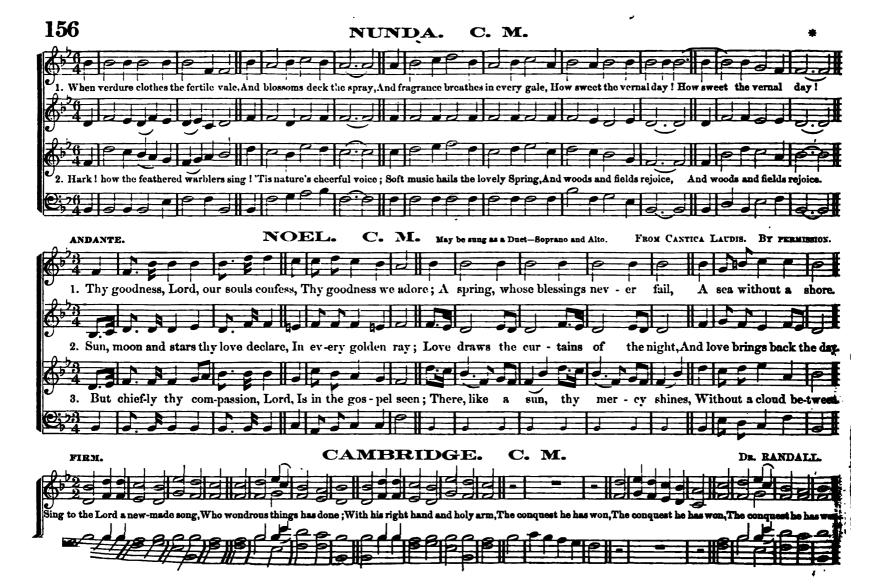


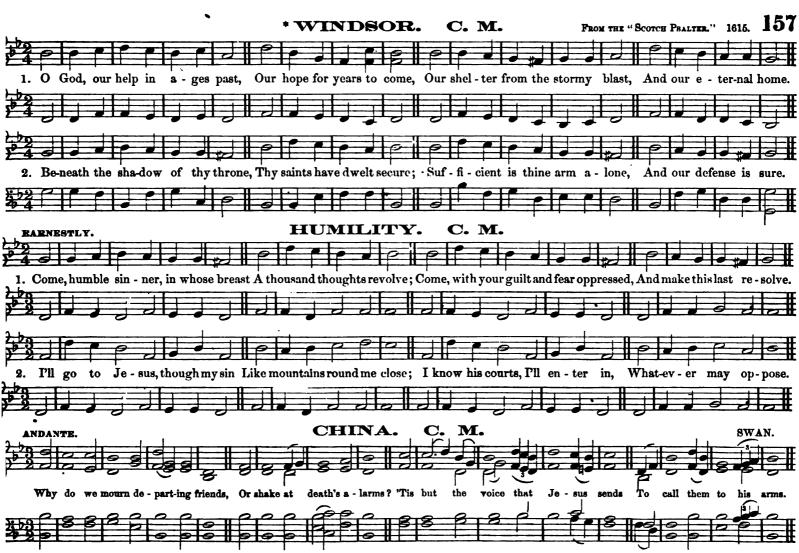










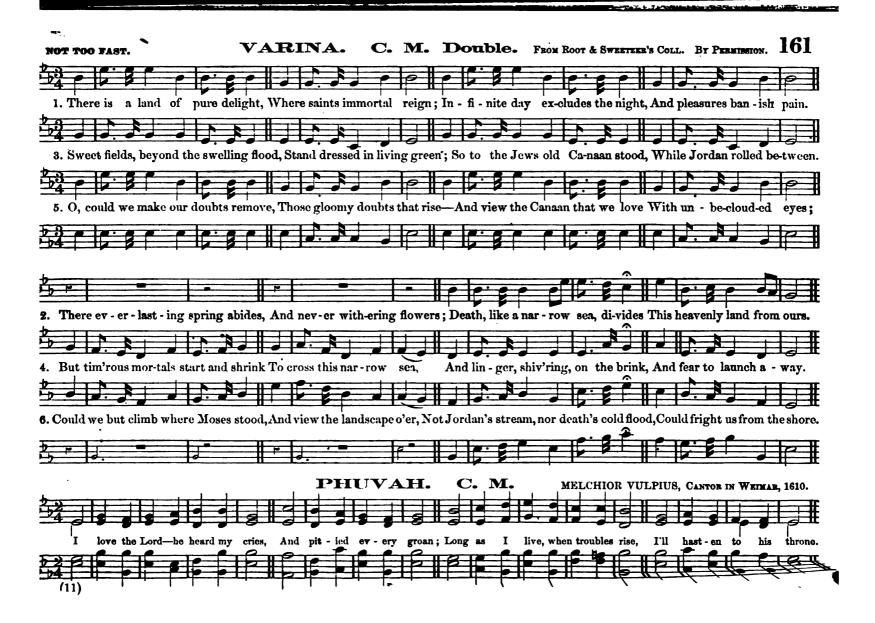


DUEDER is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps Dundee's wild warbling measures rise," and sancture produce a "" and sancture produce a "" Could I, when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be Dundee; or, as we call it, Whadsor."





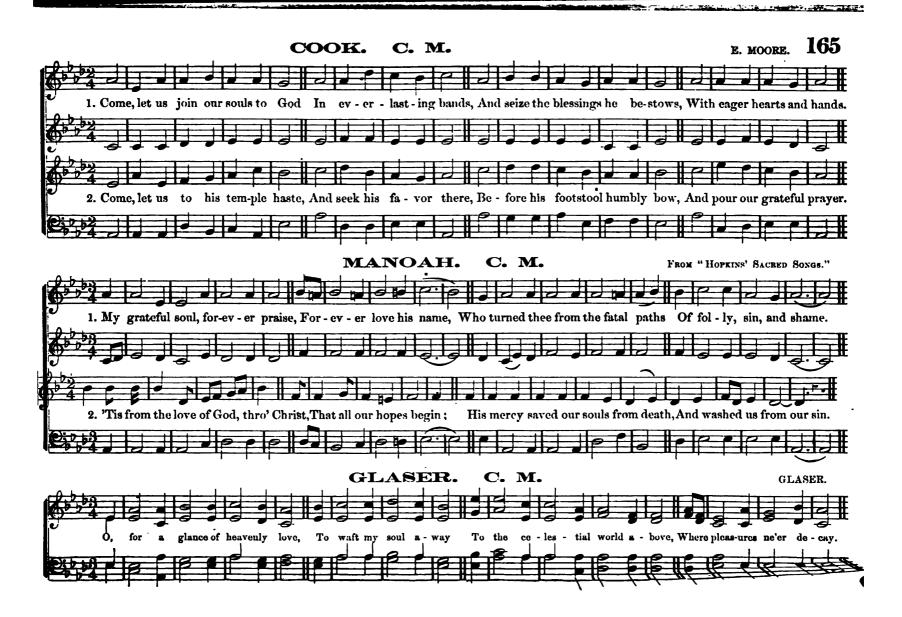






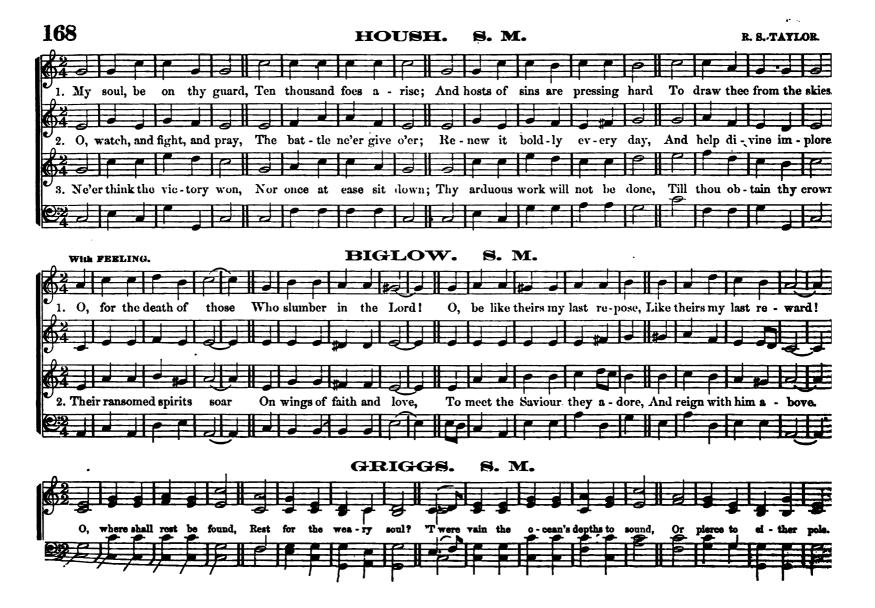




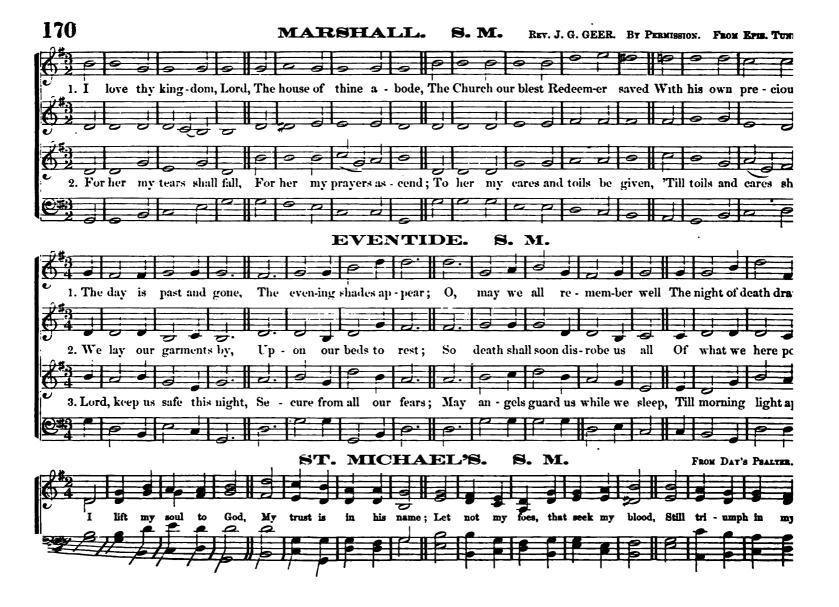






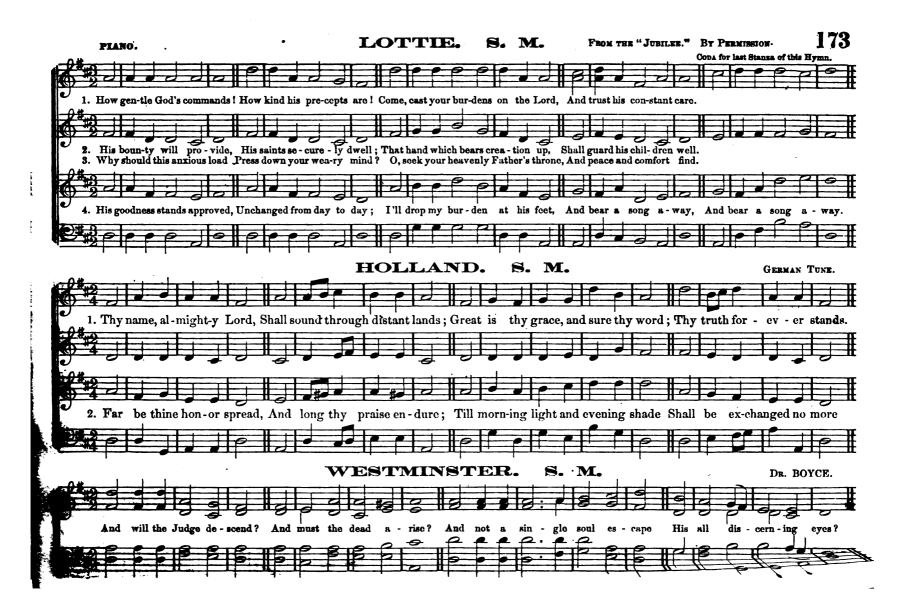


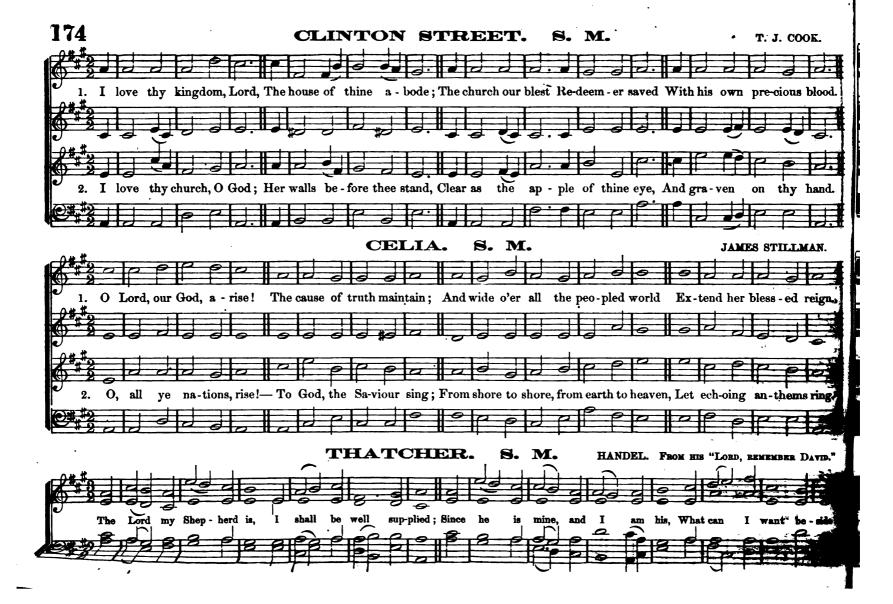




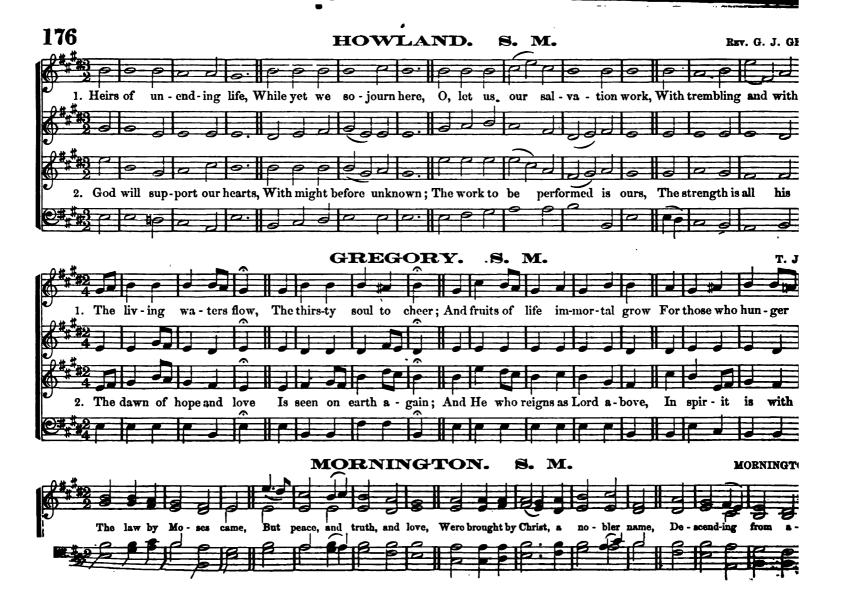


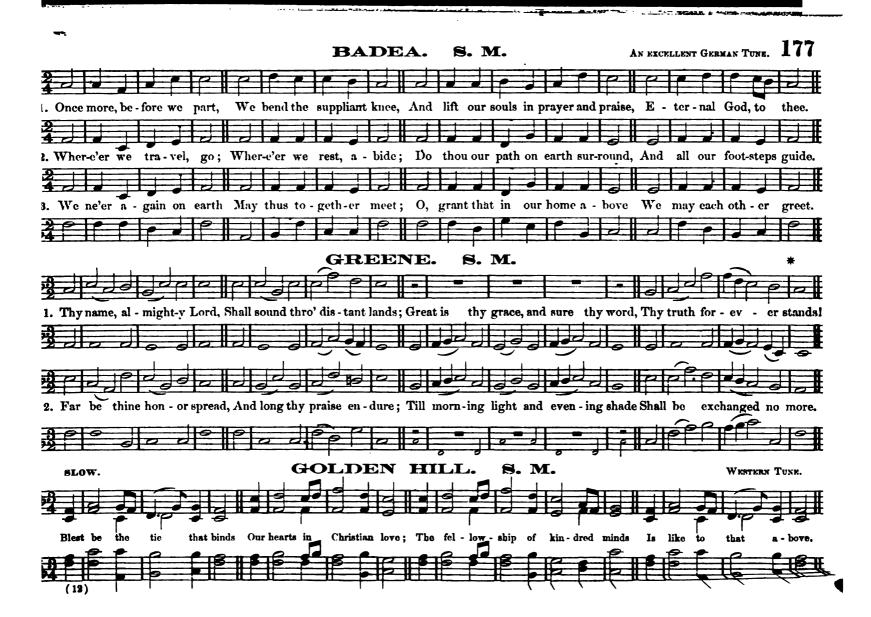




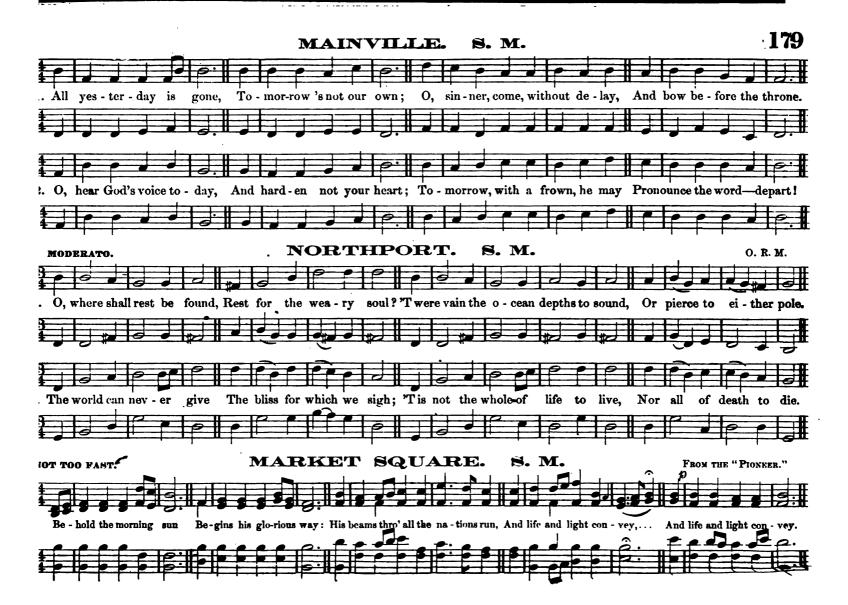




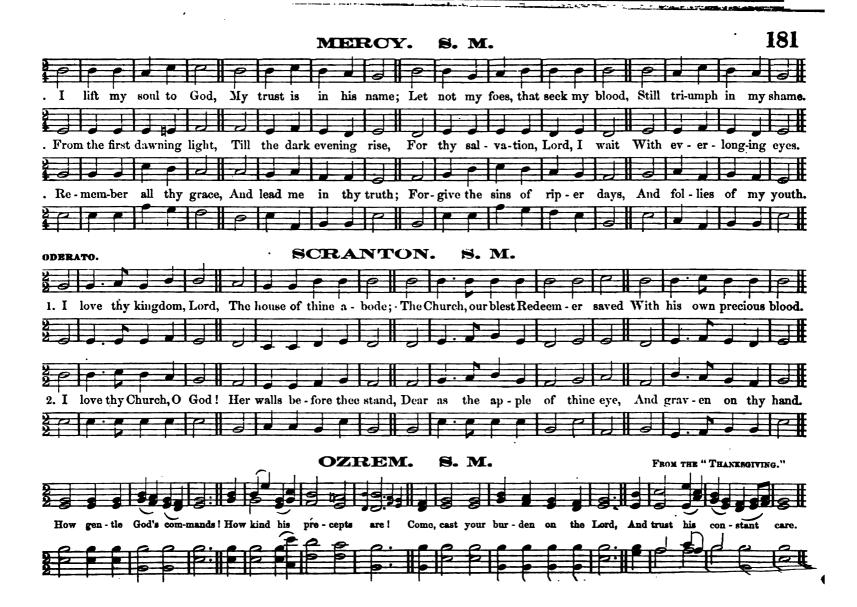








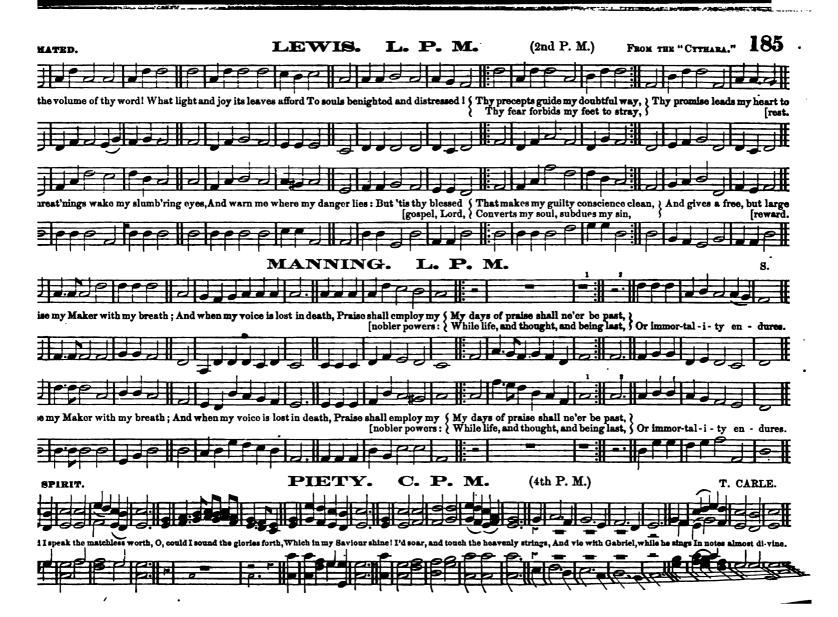




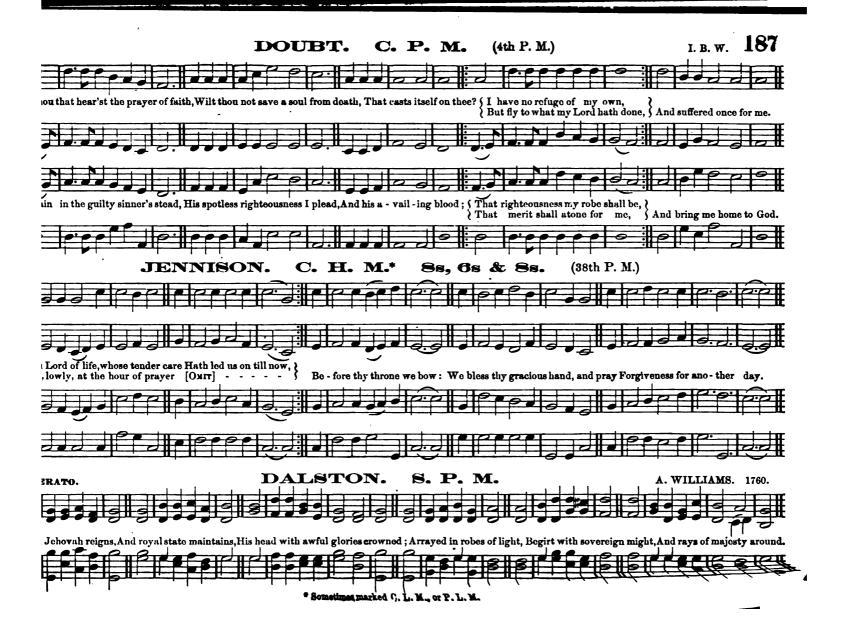




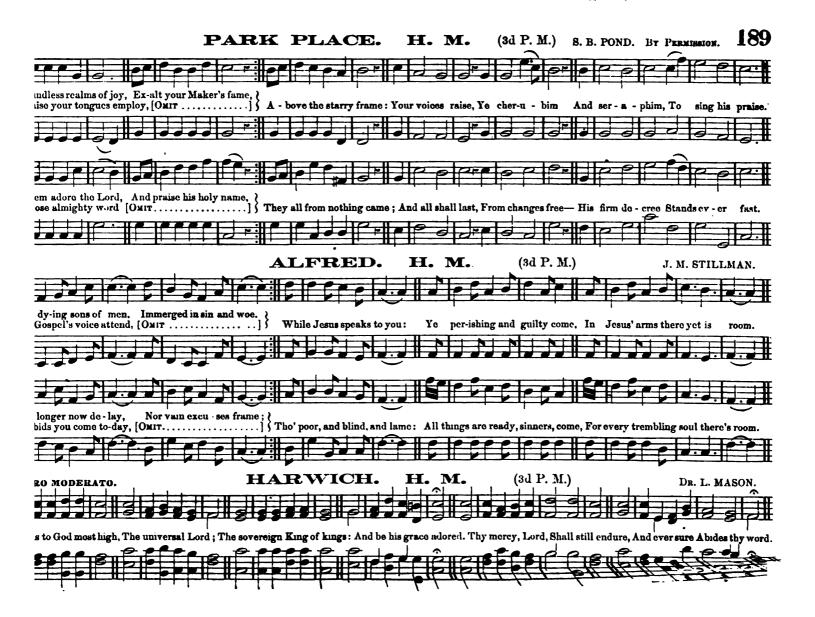


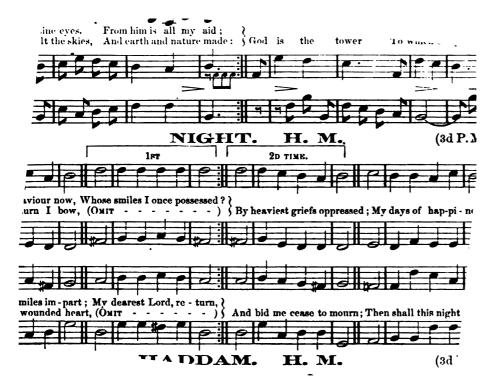


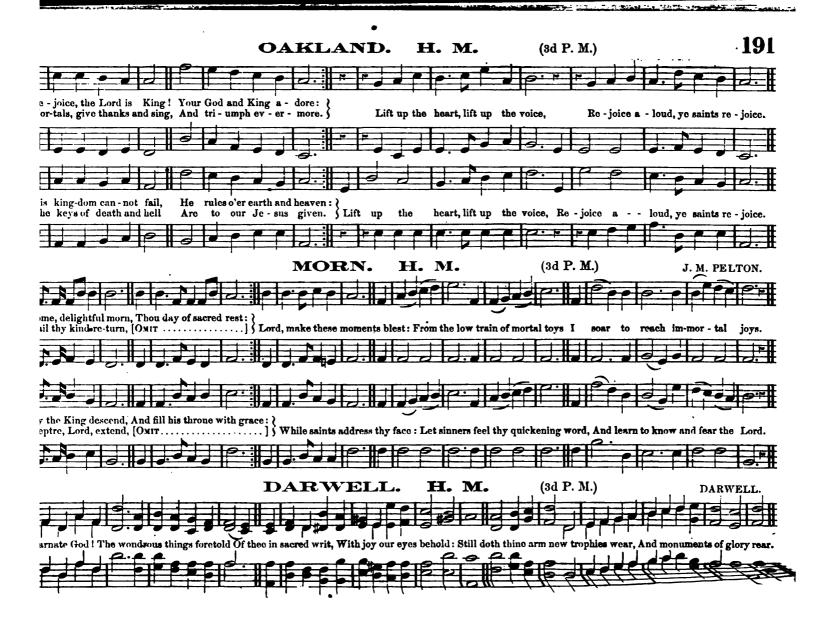




188 TEMPLE HILL. H. M. J. M. PELTON. 1. Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love, Thine earthly tem - pleasant? To thine a 2. O hap-py souls that pray Where God ap-points to hear! O hap-py men that pay Their con-stant ser-vice there! They praise t -bode My heart as - pires With warm.... de-sires To see my God, With warm..... de - sires still, And hap - py they That love the way To Zi - on's hill, That love the way to Zi - on's hill HUTCHINSON. H. M. I. B. WOODBURY. SLOW and GENTLE. | Hark | what co-les-tial sounds, What mu-sic fills the air | Soft warbling to the morn, [Onit - - - - - - -] It strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now wild it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now will it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now will it floats, In tuneful notes, Loud, sweet and share the strikes the ravished ear; Now all is still, Now will it floats.



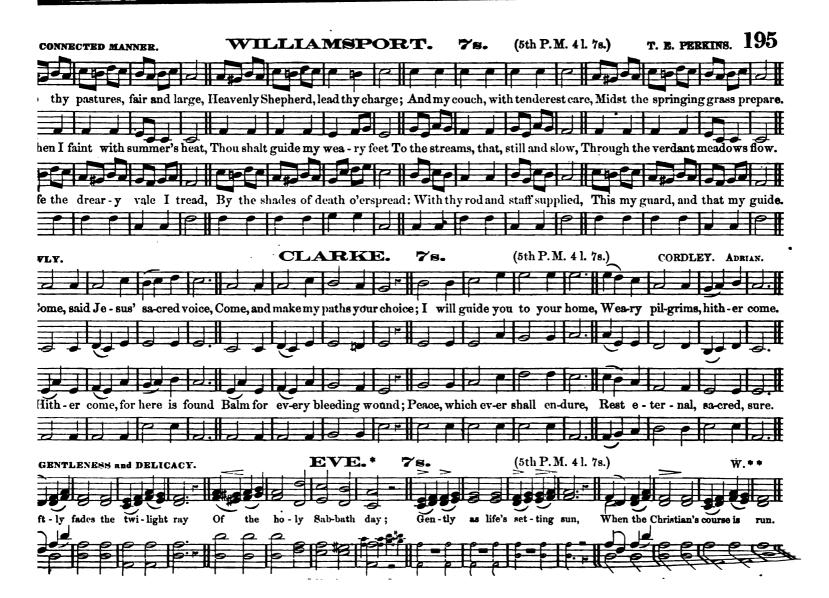






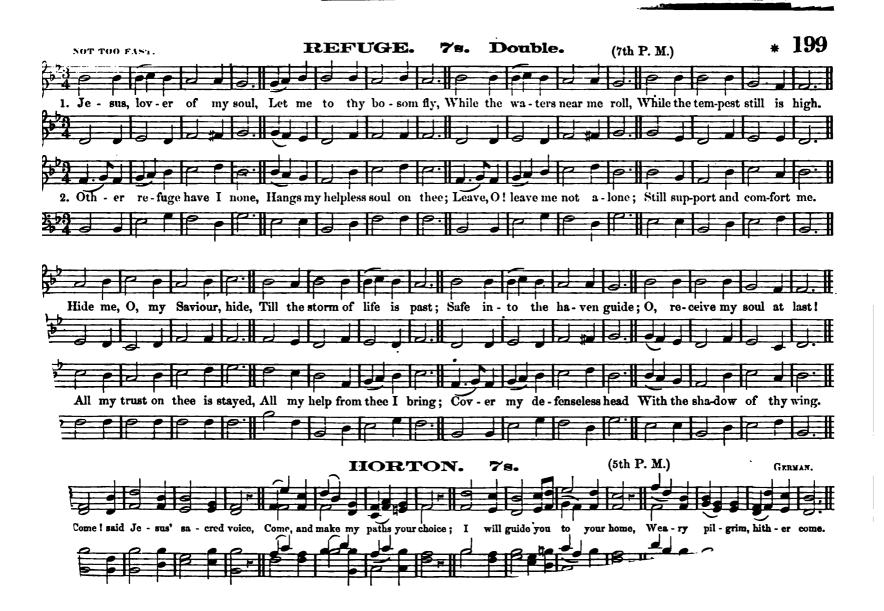


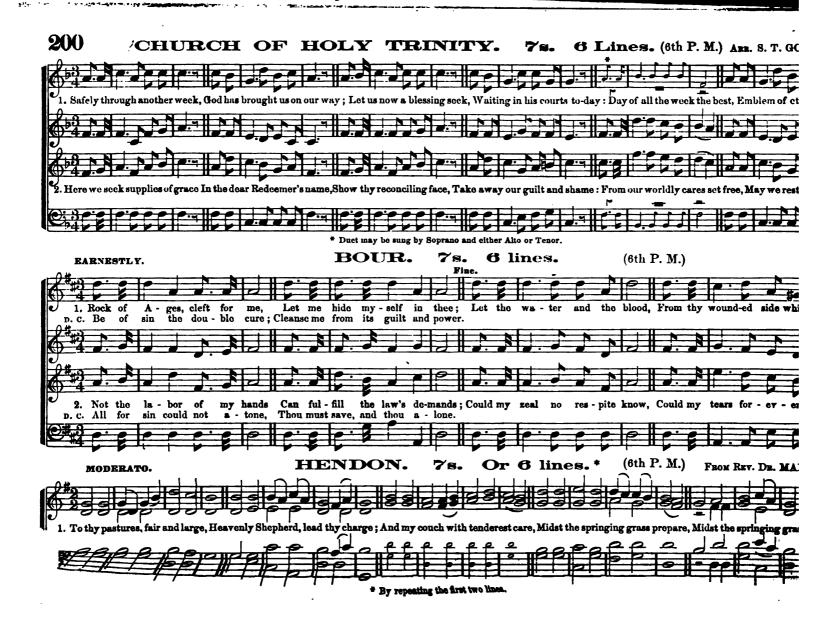








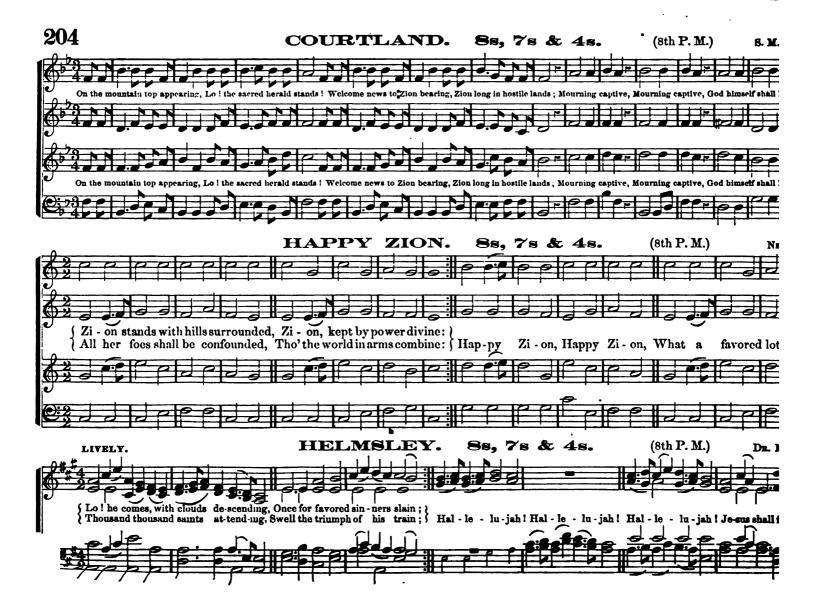


























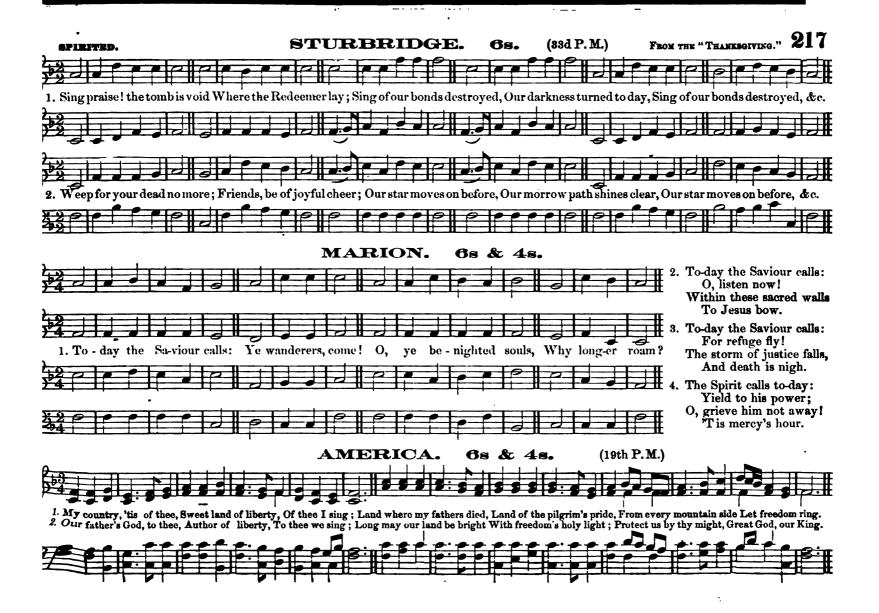




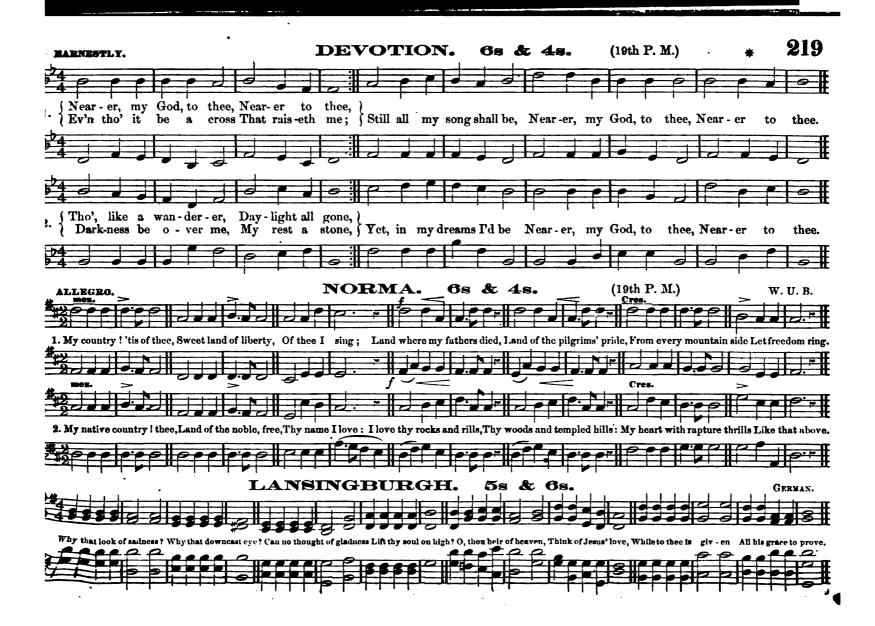










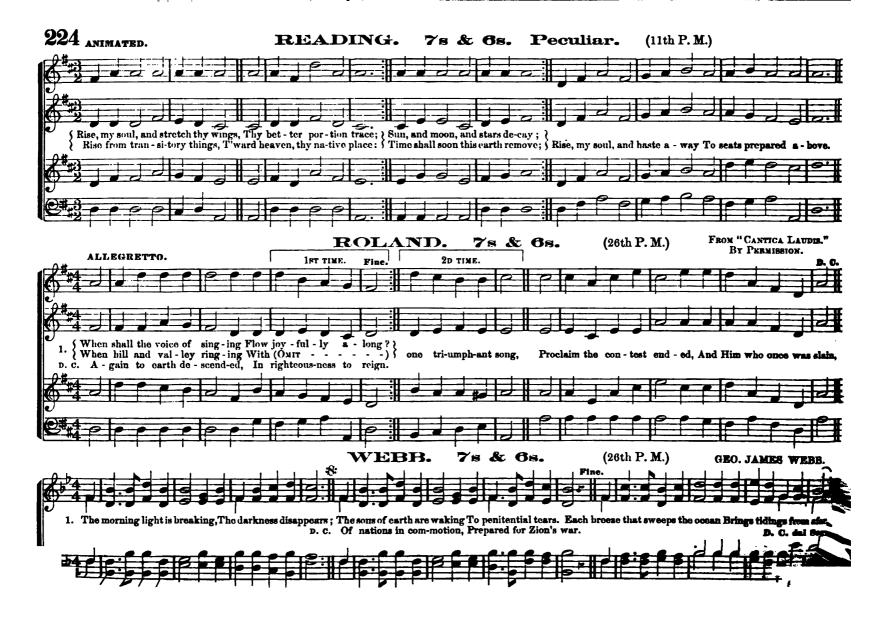


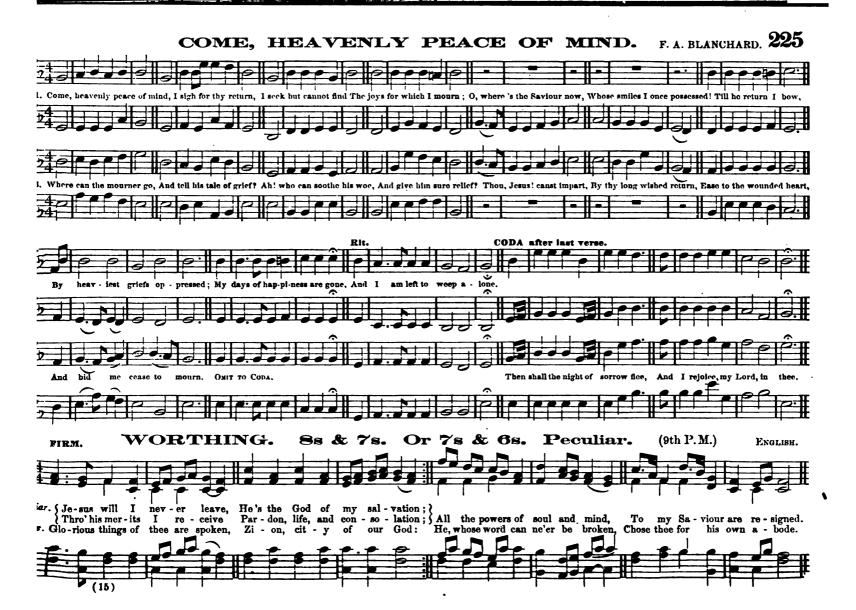




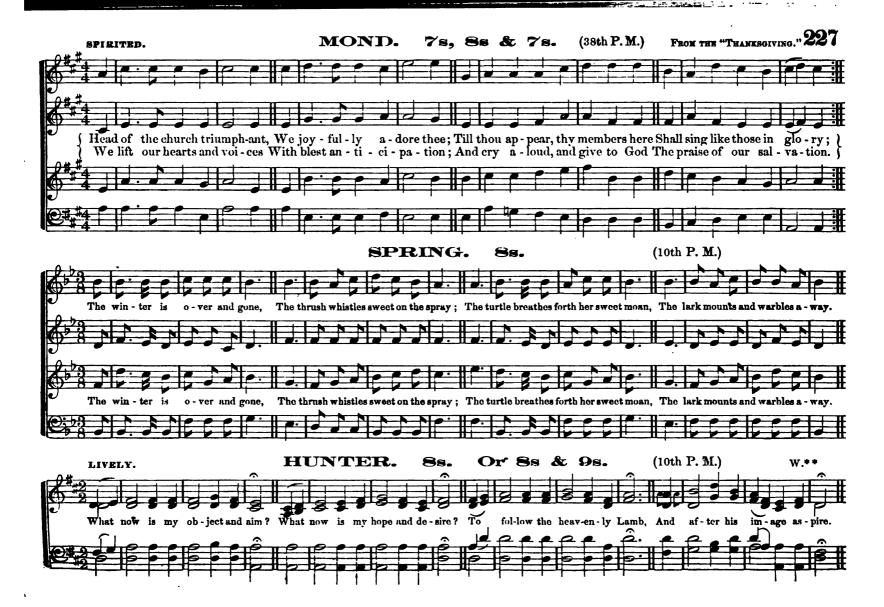


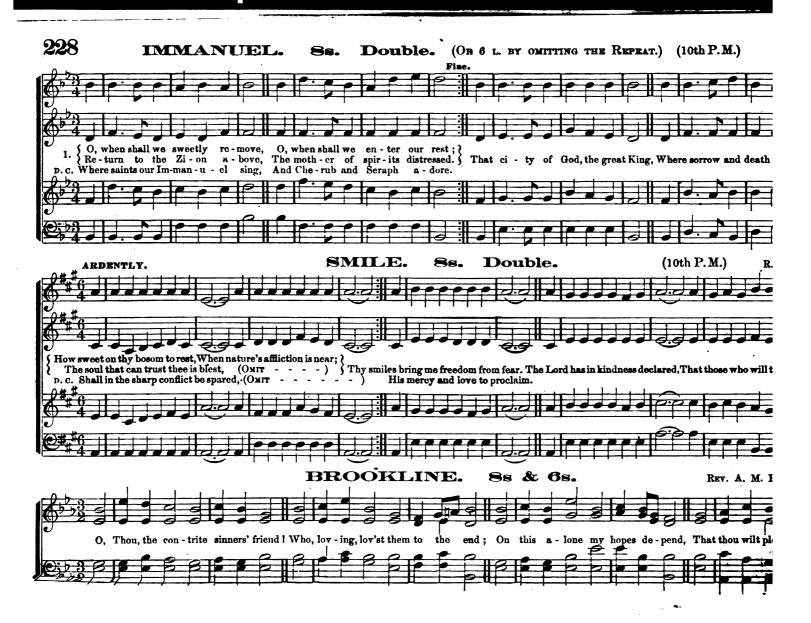


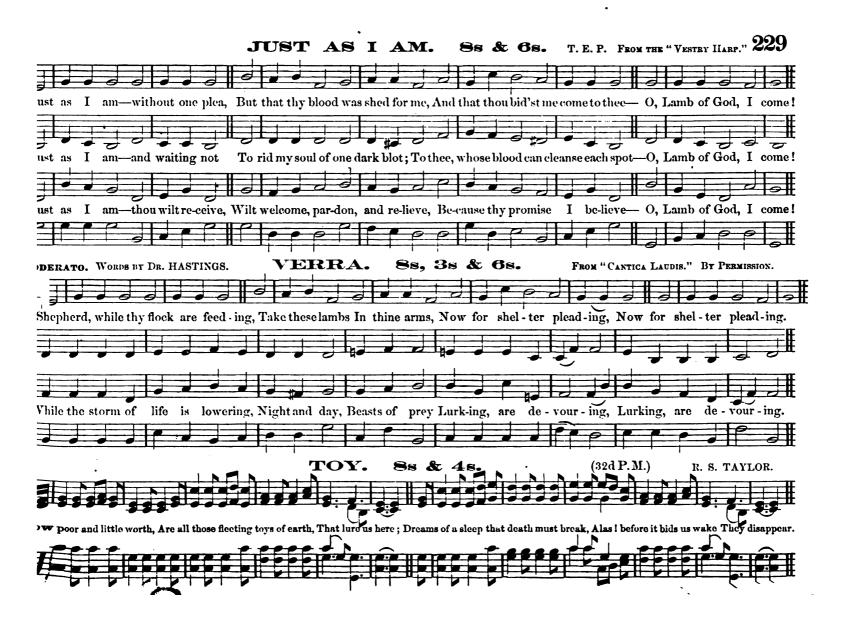






















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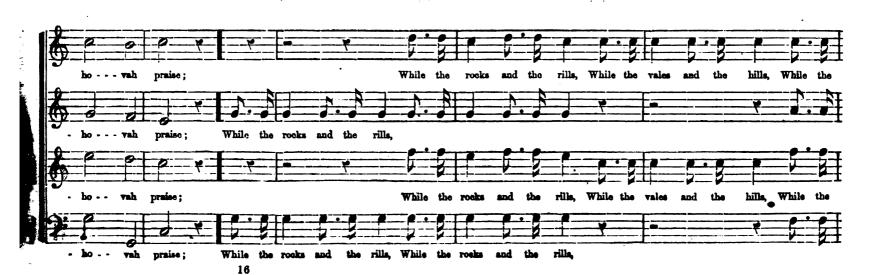














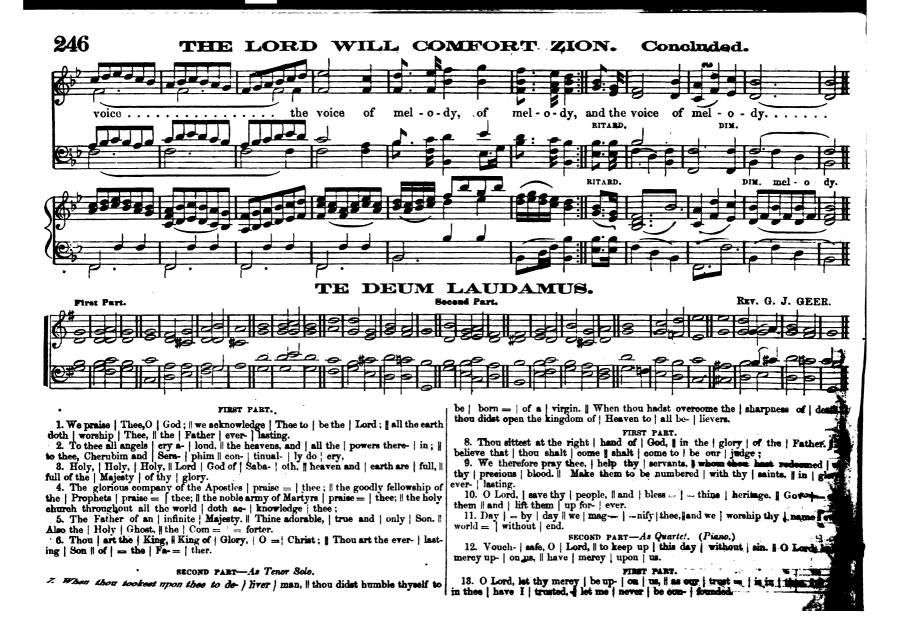




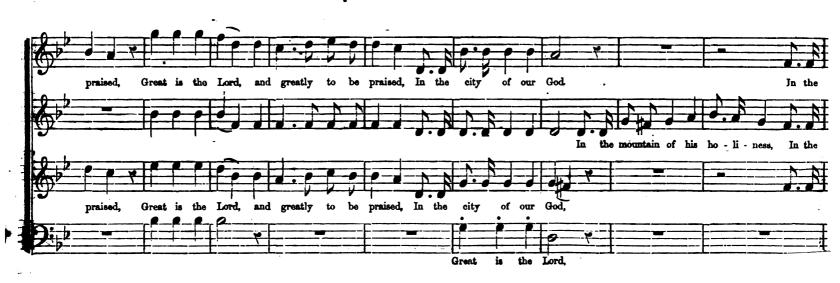


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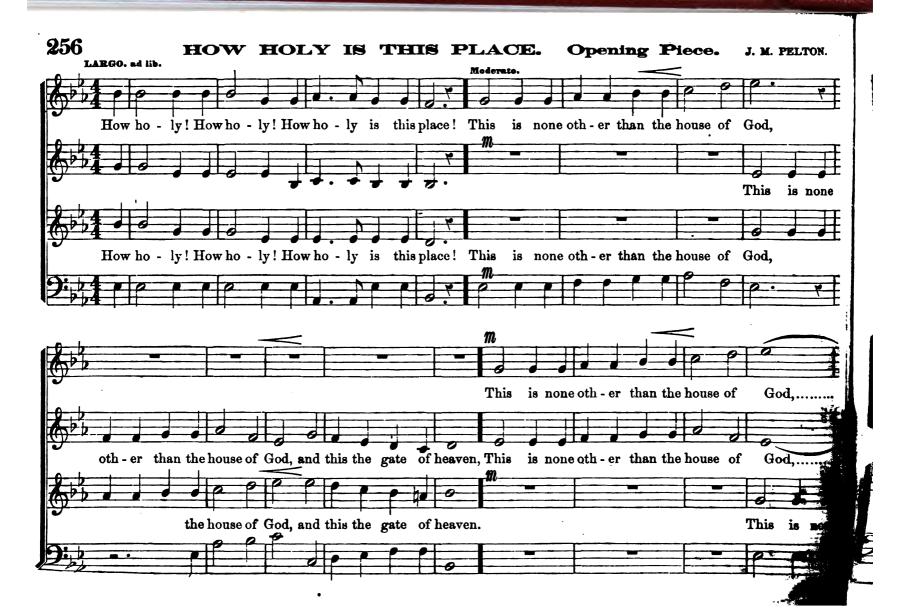


, O Fa - ther, in thy good plea - sure, in way By, O Fa - ther, in thy good plea - sure, In thy good pleasure deal g In thy good pleasure, in thy good pleasure deal gen - tly. Build th in thy good pleasure deal gen - tly. Build tl In thy good plea- sure, ' lesaure deal oen . the Ruild

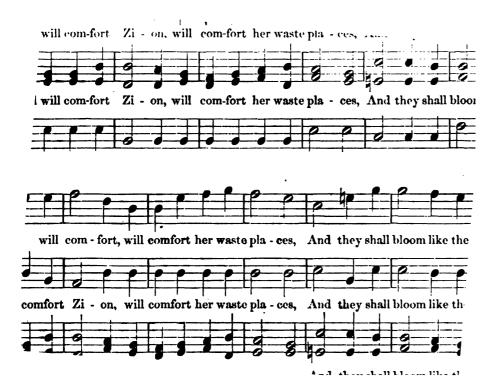




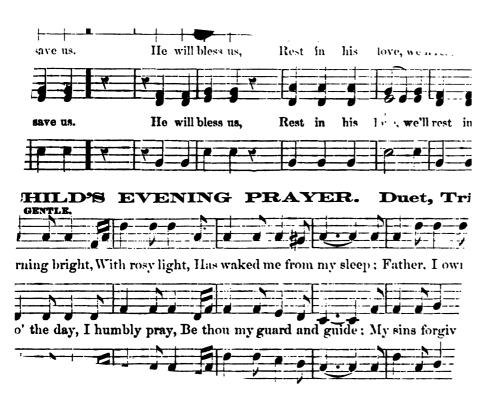




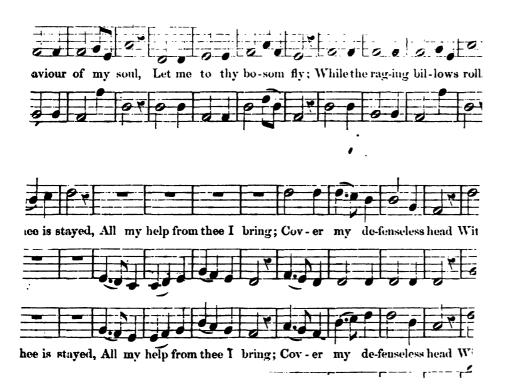










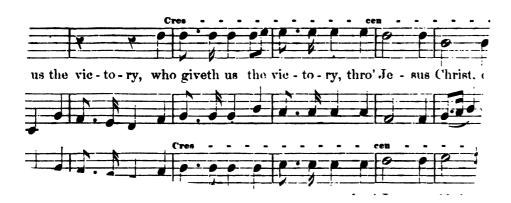




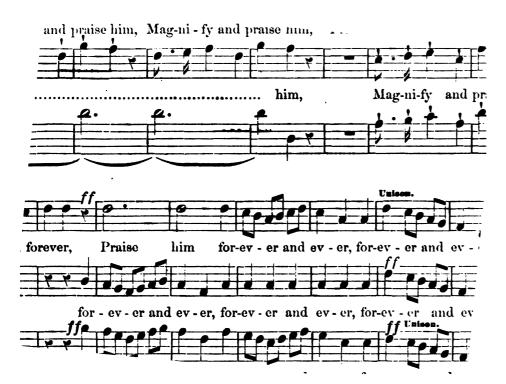




















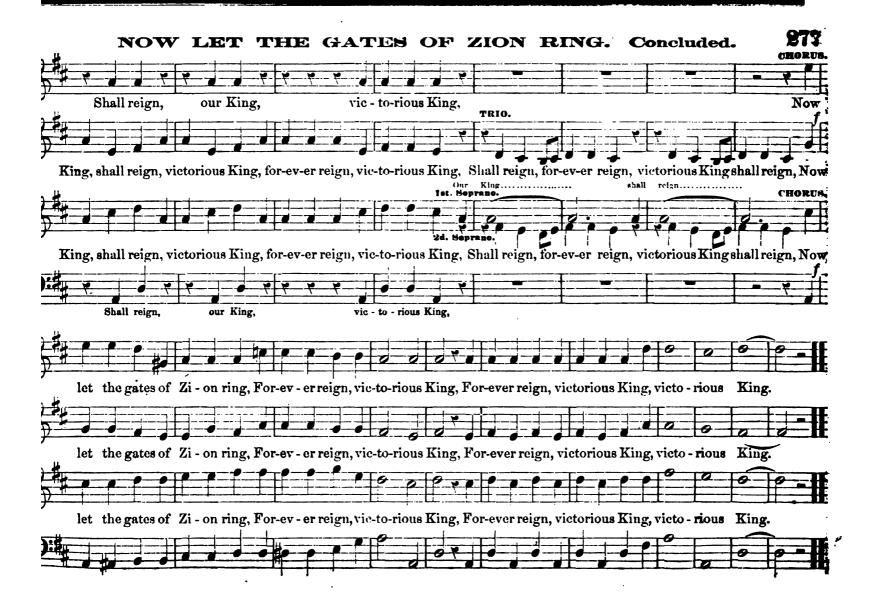












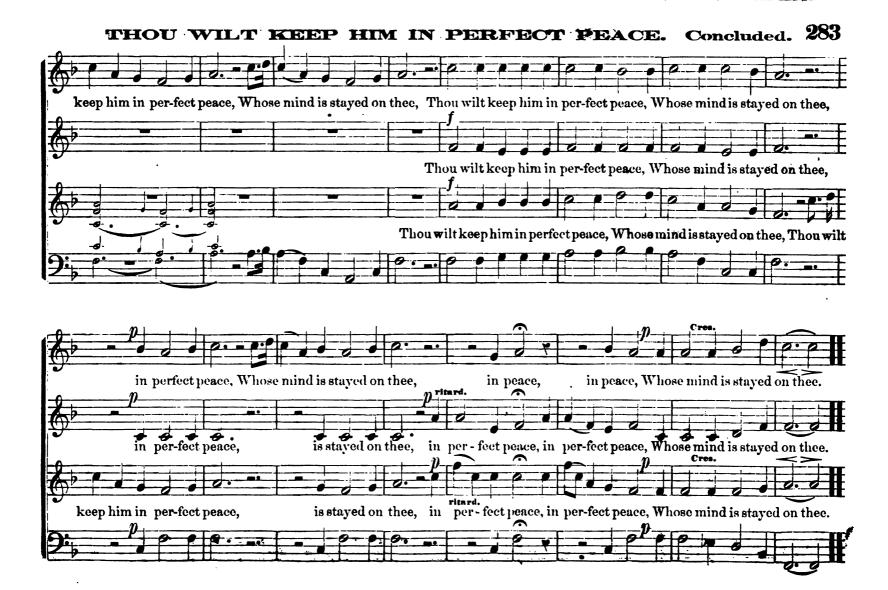












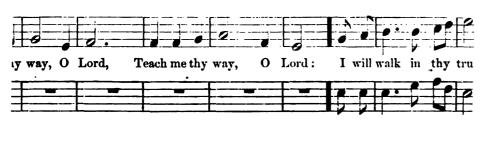


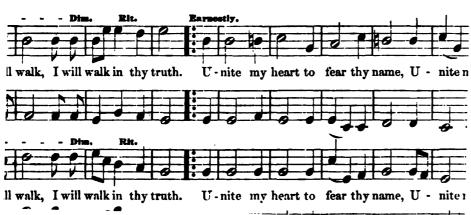




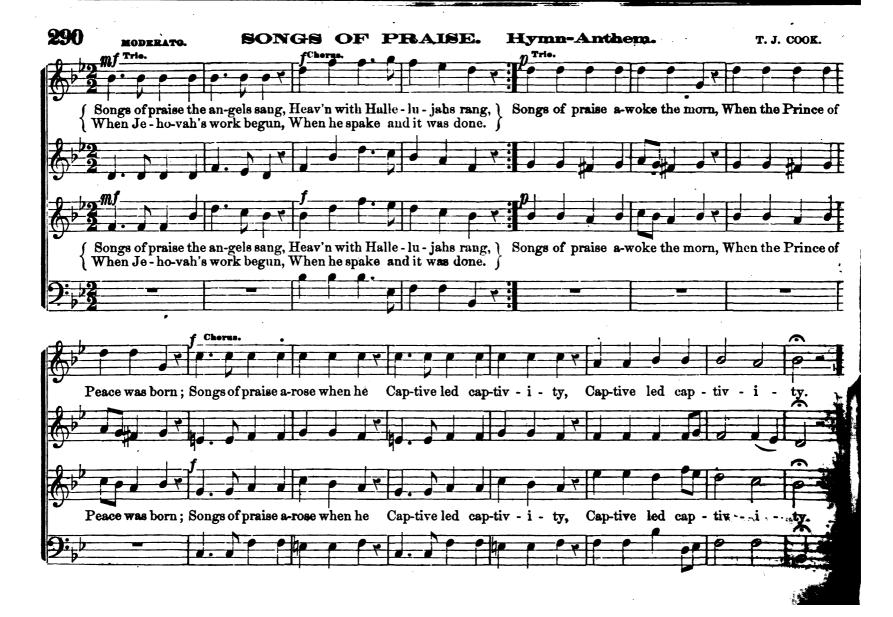


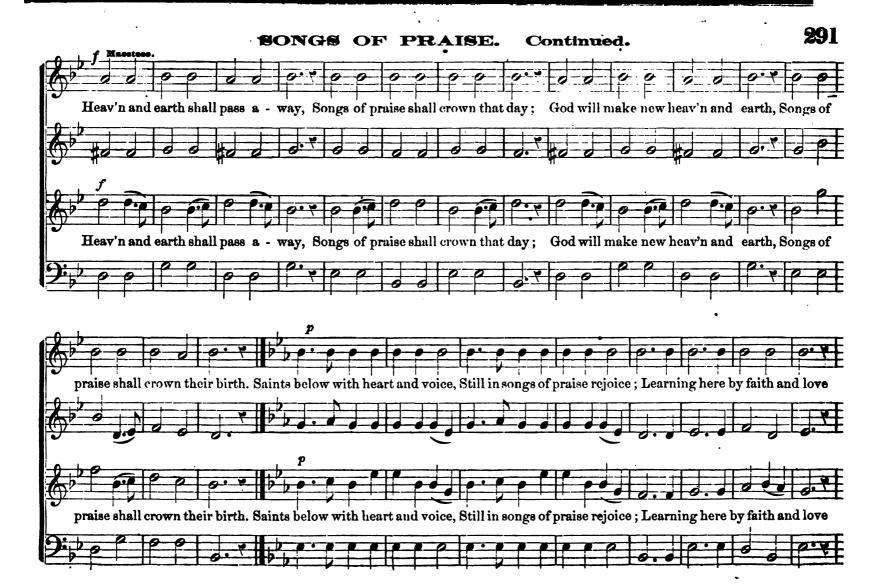


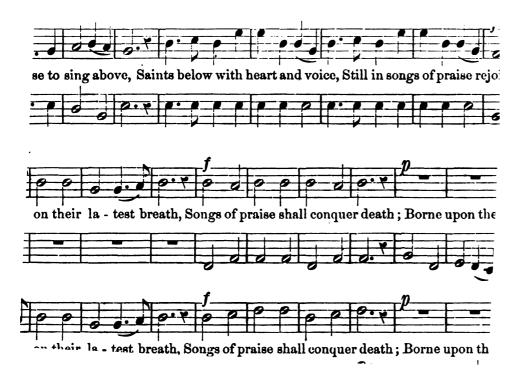


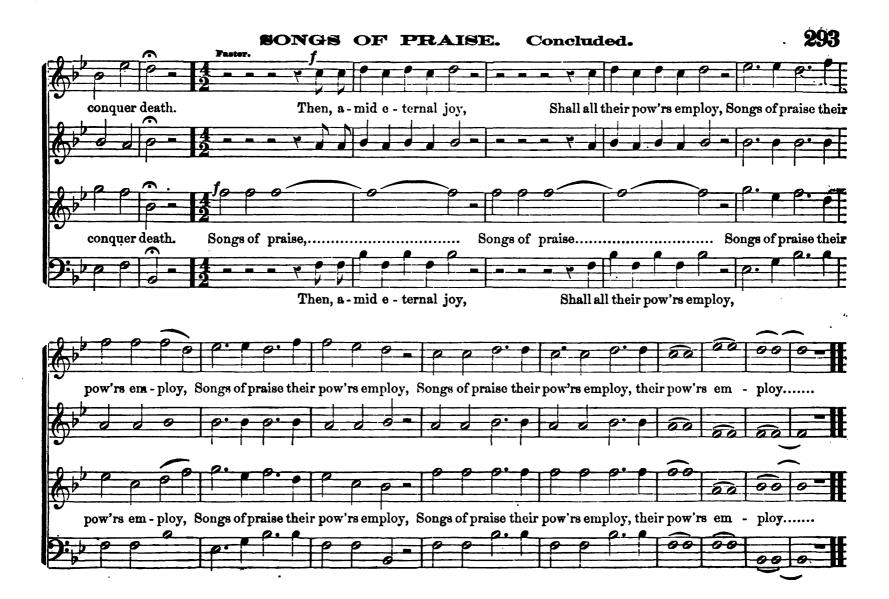




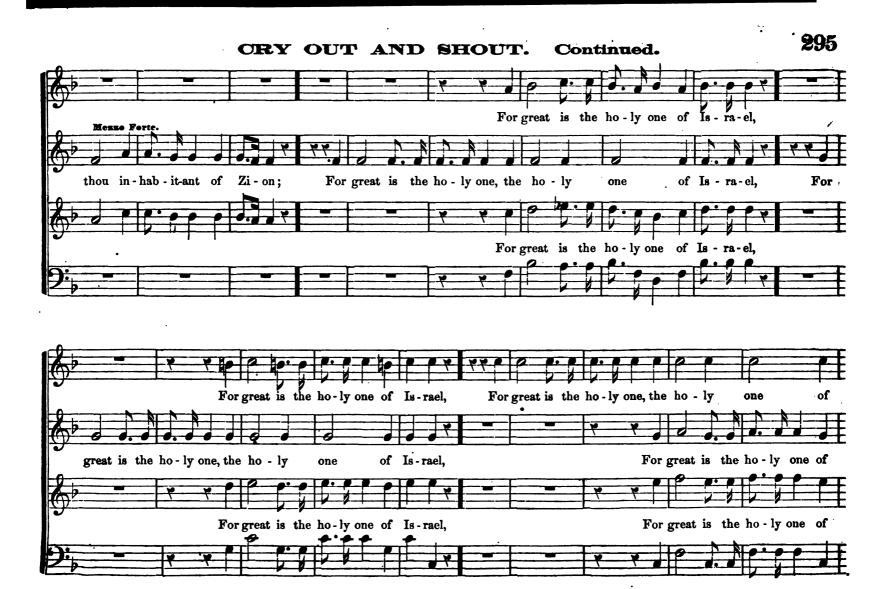


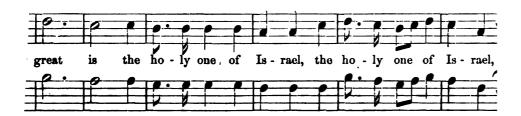












BEATITUDE. "Blessed are they that M FROM "ROOT AND!



The what mourn, for they shall be comforted, they shall be co

CHANTS.



Venite, exultimus Domino. Paulm xcv.

1. O come, let us sing un- | to the | Lord | let us heartily rejoice in the | strength of | our sal- | vation.

2. Let us come before his presence | with thanks | giving, and show ourselves | glad in | him with | psalms.

8. For the Lord is a great - God and a great King a- | bove all | gods.

4. In his hand are all the corners of the earth: and the strength of the | hills is | his = | also.

5. The sea is his, | and he | made it; | and his hands pre- | pared the | dry = | land.

6. O come, let us worship | and fall | down, || and kneel be- | fore the | Lord our | Maker.

7. For he is the | Lord our | God, | and we are the people of his pasture, and the | sheep of | his = | hand. 8. O worship the Lord in the | beauty of | holiness; | let

the whole earth | stand in | awe of | him. 9. For he cometh, for he cometh to | judge the | earth || and with righteousness to judge the world, and the | peo-

ple | with his | truth.

10. Glory be to the Father, | and to the | Son | and | to the | Holy | Ghost :

11. As it was in the beginning, is now, and | ever | shall be, | world with- | out end. | A- = | men.





TO THE FIRST PART OF THE CHANT.

1. Glory be to God on high, and on earth peace. good | will towards | men.

2. We praise thee, we bless thee, we | worship | thee, | we glorify thee, we give thanks to thee | for thy | great = TO THE SECOND PART. glory.

3. O Lord God, | Heavenly | King, | God, the | Father | Al = | mighty!

4. O Lord, the only-begotten Son, | Jesus | Christ, || O Lord God, Lamb of God, Son of the Fa= ther. TO THE THIRD PART.

5. That takest away the sins of the world, have mercy up- | on = | us.

6. Thou that takest away the | sins of the | world, | have | ited, | and re- | deemed his | people; mercy up- | on = | us.

7. Thou that takestaway the | sins of the | world, || re- | ceive our | prayer.

8. Thou that sittest at the right hand of | God the Father, | have mercy up- | on = | us.

TO THE FIRST PART. 9. For thou only | art = | holy, || Thou | only | art the |

10. Thou only, O Christ, with the | Holy | Ghost, | art | most high in the | glory of | God the | Father. | A- | men. | be, | world with- | out end. | A- = | men. W For To Down, our same \$46.

Jubilate Deo. PRALM C.

1. O, be joyful in the Lord. | all ye | lands. | Serve the Lord with gladness, and come before his | presence | with a song.

2. Be ye sure that the Lord | he is | God; | it is he that hath made us, and not we ourselves; we are his people, !

and the | sheep of his | pasture.

3. O go your way into his gates with thanksgiving, and into his ! courts with | praise ; || be thankful unto him, and | speak good | of his | name.

4. For the Lord is gracious, his mercy is | ever- | lasting, ! and his truth endureth from gener- | ation | to gener | ation.

5. Glory be to the Father, | and to the | Son | and | to the | Holy | Ghost;

6. As it was in the beginning, is now, and | ever | shall be | world with- | out end. | A- = | men.



Benedictus. St. Luke i. 68.

1. Blessed be the Lord | God of | Israel, | for he hath vis-

2. And hath raised up a mighty sal- | vation | for us | in the | house of his | servant | David;

8. As he spake by the mouth of his | holy | Prophets, | which have been | since the | world be- | gan ;

4. That we should be saved | from our | enemies | and from the | hand of | all that | hate us.

5. Glory be to the Father, and to the Son and to the | Holy | Ghost;

6. As it was in the beginning, is now, and ever behall

CHANTS.

EVENING PRAYER.

Cantate Domino. Paulm zeviji.

1. O sing unto the | Lord a new | song; || for he | hath done | marvellous | things.

2. With his own right hand, and with his | holy | arm,

hath he | gotten him- | self the | victory.

3. The Lord declared | his sal- | vation; || his rightecusness hath he openly showed | in the | sight of the | heathen.

4. He hath remembered his mercy and truth toward the | house of | Israel; || and all the ends of the world have seen the sal- | vation | of our | God.

5. Show yourselves joyful unto the Lord, | all ye | lands, || sing, re- | joice, and | give = | thanks.

6. Praise the Lord up on the harp; | sing to the harp with a | Psalm of | thanks-= | giving.

7. With trumpets, | also, and | shawms, || O show your-selves joyful be- | fore the | Lord, the | King.

8. Let the sea make a noise, and all that | therein | is; | the round world, and | they that | dwell there- | in.

9. Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord; || for he | cometh to | induce the | earth.

10. With righteousness shall he | judge the | world, || and the | people | with = | equity.

11. Glory be to the Father, | and to the | Son, | and to the | Holy | Ghost.

12. As it was in the beginning, is now, and | ever | shall be, | world with- | out end. | A = | men.

Bonum est confiteri. Psalm xxeii.

1. It is a good thing to give thanks un- | to the | Lord; || and to sing praises unto thy | name, O | most = | highest.

2. To tell of thy loving kindness early | in the | morning | and of thy | truth in the | night = | season.

8. Upon an instrument of ten strings, and up- on the lute; | upon a loud instrument, | and up- on the |

the | lute; || upon a loud instrument, | and up- | on the | harp.

4. For thou Lord hast made me glad | through thy |

4. For thou Lord hast made me gisd | through thy | works; || and I will rejoice in giving praise for the operations | of thy | hands.

5. Glory be to the Father, | and to the | Son, || and | to the | Holy | Ghost;

A As it was in the beginning, is now, and | ever | shall be | world with | out and | A = | men.





1. God be merciful unto | ua, and | bless ua, || and show us the light of his countenance, and be | merci- | ful un-

2. That thy way may be | known upon | earth, | thy saving | health a- | mong all | nations.

8. Let the people praise | thee, O | God | yea, let | all the | people | praise thee.

4. O let the nations rejoice | and be | glad, || for thou shalt judge the folk righteously, and govern the | nations | upon | earth.

5. Let the people praise | thee, O | God | yea, let | all the | people | praise thee.

6. Then shall the earth bring | forth her | increase I and God, even our own | God shall | give us his | blessing.

7. God = shall | bless us, || and all the ends of the | world shall | feer = | him.

8. Glory be to the Father, | and to the | Son, | and | to the | Holy | Ghost;

9. As it was in the beginning, is now, and | ever | shall be, | world with- | out end. | A- = | men.

Benedic, anima mea. Pealm ciii.

1. Praise the Lord, | O my | soul || and all that is within me | praise his | holy | name.

2. Praise the Lord, | O my | soul, | and for- | get not | all his | benefits;

3. Who forgiveth | all thy | sin, | and | healeth | all thine in- | firmities.

4. Who saveth thy | life from de- | struction, | and crowneth thee with | mercy and | loving- | kindness;

5. O praise the Lord, ye angels of his, ye that ex- est in | strength; !! ye that fulfil his commandment, and have ken unto the | voice of | his = | word.

6. O praise the Lord, all | ye his | hosts, | ye servant | his that | do his | pleasure.

7. O speak good of the Lord, all ye works of his, his places of | his do- | minion. || Praise thou the | Lord, = O my | soul.

8. Glory be to the Father, | and to the Sun the | Holy | Ghost;

9. As it was in the beginning, is now, and ever be, || world with- out and. | A--- | men.

CHANTS.



- Just as I am, without one plea,
 But that thy blood was | shed for | me,
 And that thou bid'st me come to thee,
 O, | Lamb of | God, I | come!
- Just as I am, and waiting not
 To rid my soul of | one dark | blot,
 To thee, whose blood can cleanse each spot,
 O, | Lamb of | God, I | come!
- Just as I am, though tossed about
 With many a conflict, | many a | doubt,
 With fears within, and wars without,
 O, | Lamb of | God, I | come!
- Just as I am, poor, wretched, blind: Sight, riches, healing | of the | mind, Yea, all I need, in thee to find, O, | Lamb of | God, I | come!
- 5. Just as I am, thou wilt receive, Wilt welcome, pardon. | cleanse, re- | lieve, Because thy promise I believe, O, | Lamb of | God, I | come!
- 6. Just as I am. thy love unknown Has broken every | barrier | down; Now to be thine, yea, thine alone, O, | Lamb of | God, I | come!





- 1. I was glad when they said unto me, let us go into the | house of the | Lord.
- 2. Our feet shall stand within thy gates, O Jerusalem Jerusalem is builded as a city that | is com- | pact to- | gether.
- 8. Whither the tribes go up; the tribes of the Lord unto the testimony of Israel, to give thanks unto the | name of the | Lord.
- 4. For there are set thrones of judgment, the | thrones of the | house of | David.
- 5. Pray for the peace of Jerusalem, they shall | prosper that | love thee.
- 6. Peace be within thy walls . and pros- | perity with- | in thy | palaces.
- 7. For my brethren and companions' sakes, I will now say, | Peace be with- | in thee.
- 8. Because of the house of the Lord our God, I will | seek, will | seek thy | good.





- 1. God is our | refuge and | strength, || a very | present | help in | trouble.
- 2. Therefore we will not fear, though the | earth be removed, | and though the mountains be carried into the midst of | the— | sea.
- 3. Though the waters thereof | roar, and be | troubled, in though the mountains | shake with the | swelling there- | of.
- 4. There is a river, the streams whereof shall make glad the | city of | God; || the holy place of the tabernacles | of the | Most— | High.
- 5. God is in the midst of her, she shall | not be | moved, || God shall help her, and | that right | ear --- | ly.
- 6. The heathen raged, the | kingdoms were | moved, is he uttered his | voice, the | earth— | melted.
- 7. The Lord of [Hosts is | with us; || the God of | Jacob | is our | refuge.
- 8. Come, behold the | works of the | Lord, | what desolutions | he hath | made in the | carth.
- 1. The Lord | is my | Shepherd; | I | shall— | not— | want.
- 2. He maketh me to lie down in | green— | pastures: he leadeth me be- | side the | still— | waters.
- 3. He re- | storeth my | soul : || he leadeth me in the paths of righteouaness | for his | name's | sake.
- 4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil: || for thou art with me; thy rod and thy | staff they | comfort | me.
- 5. Thou preparest a table before me in the presence | of mine | enemies. || thou anointest my head with oil; my | cup— | runneth | over.
- 6. Surely goodness and merey shall follow me all the | days of my— | life; # and I will dwell in the | house of the | Lord for- | ever.

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- 1. The earth is the Lord's, and the | fullness there- | of; || the world, and | they that | dwell there- | in.
- 2. For he hath founded it up- | on the | seas; || and established | it up- | on the | floods.
- 8. Who shall ascend unto the | hill of the | Lord? | and who shall stand | in his | holy | place?
- 4. He that hath clean hands and a | pure— | heart; || who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.
- 5. He shall receive the blessing | from the | Lord; | and righteousness from the | God of | his sal- | vation.
- 6. This is the generation of them that | seek— | him; || that | seek thy | face, O | Jacob.
- 7. Lift up your heads, O ye gates, and be ye lifted up, ye ever- | lasting | doors; || and the King of | glory | shall come | in.
- 8. Who is this | King of | glory? || the Lord, strong and mighty, the Lord, | migh- | ty in | battle.
- 9. Lift up your heads, O ye gates, even lift them up, ye ever- | lasting | doors; || and the King of | glory | shall come | in.
- 10. Who is this | King of | glory? | the Lord of hosts, | be is the / King of | glory.

CHANTS.



- 1 Come, thou desire of all thy saints!
 Our humble | strains at- | tend,
 While with our praises and complaints
 Low | at thy | feet we | bend.
- 2 How should our songs, like those above,
 With warm de- | votion | rise,
 How should our souls, on wings of love,
 Move | upward | to the | skies.
- 8 Come Lord, thy love alone can raise
 In us the | heavenly | flame;
 Then shall our lips resound thy praise,
 Our | heart sa- | dore thy | name.

Arranged by S. T. Gondow.

19. Single.

- 1 The Saviour calls, let every ear
 Attend the | heavenly | sound,
 Ye doubting souls! dismiss your fear
 Hope | smiles re- | viving | round.
- 2 For every thirsty, longing heart,
 Here streams of | bounty | flow,
 And life, and health, and bliss import

and can you by

4 Dear Saviour, draw reluctant hearts,
To thee let | sinners | fly,
And take the blies thy love imparts,
And | drink, and | never | die.











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